

# **KIM JONG IL**

**SELECTED WORKS**

# KIM JONG IL

## SELECTED WORKS

### 11

*January–July 1991*

FOREIGN LANGUAGES PUBLISHING HOUSE

PYONGYANG, KOREA

JUCHE 95 (2006)

# CONTENTS

## LET US FURTHER STRENGTHEN PARTY WORK AND VIGOROUSLY STEP UP SOCIALIST CONSTRUCTION

Speech to Senior Officials of the Central Committee of the Workers' Party of Korea and the Administration Council, <i>January 5, 1991</i> .....	1
--	---

## OUR SOCIALISM CENTRED ON THE MASSES SHALL NOT PERISH

Talk to Senior Officials of the Central Committee of the Workers' Party of Korea, <i>May 5, 1991</i> .....	36
1.....	37
2.....	48
3.....	63

## WE MUST STRENGTHEN PARTY CELLS

Letter to the National Training Course for Party Cell Secretaries, <i>May 10, 1991</i> .....	74
1. On Training Party Members to Be Loyal and Dutiful .....	78
2. On Efficiently Organizing and Guiding Party Life.....	87
3. On Working Efficiently with the Masses .....	95
4. On Enhancing the Role of the Party Cell Secretaries .....	101

## ON ARCHITECTURE

<i>May 21, 1991</i> .....	110
1. Architecture and Society.....	111
1) Architecture Is a Product of Social History .....	111
2) Socialist-Communist Architecture Contributes to the Leader's Revolutionary Cause.....	122
3) Juche Architecture Is Centred on the People .....	130
2. Architecture and Creation.....	139

1) The Revolutionary Outlook on the Leader Must Pervade Juche Architecture .....	139
2) We Must Create Architecture in Our Own Style.....	156
3) Party Loyalty, Working-Class Loyalty and Loyalty to the People Must Be Embodied in Architectural Creation .....	170
4) Architectural Creation Must Combine the National Characteristics and Modernity Appropriately .....	179
5) Architectural Quality and Economic Effectiveness Should Be Improved .....	192
3. Architecture and Formation.....	197
1) Architecture Is a Mixed Art.....	197
2) Harmony Is Basic to Architectural Formation .....	211
3) Originality Is the Essential Requirement of Architecture.....	222
4) Variety Raises the Level of the Formative, Artistic Qualities of Architectural Structures .....	236
4. Architecture and Guidance .....	245
1) Architects Are Creative Workers and Operations Officers .....	245
2) Collectivism Must Be Ensured in the Guidance of Architectural Creation .....	255
3) Party Leadership of Architectural Creation Must Be Strengthened .....	263

**LET US BRING ABOUT A NEW UPSURGE  
IN GEOLOGICAL PROSPECTING**

Letter to Participants in the National Meeting of Geological Prospecting Workers, <i>May 25, 1991</i> .....	268
---	-----

**LET US TRAIN TRUE PARTY WORKERS WHO  
WILL CARRY FORWARD THE CAUSE OF  
JUCHE-ORIENTED PARTY BUILDING**

Letter to Teaching Staff and Students of Kim Il Sung Higher Party School on the Occasion of the 45th Anniversary of Its Founding, <i>June 1, 1991</i> .....	284
1. On Training the Students as Party Officials Who Are Loyal and Filial to the Leader.....	286
2. On Thoroughly Equipping the Students with the Juche-Oriented Theory of Party Building.....	291
3. On Improving Educational Administration.....	309

4. On Improving the Role of the School's Primary Party Committee .....	314
--	-----

**LET US FIRMLY EQUIP OURSELVES WITH THE THEORY OF  
JUCHE-ORIENTED SOCIALIST ECONOMIC MANAGEMENT**

Letter to Teaching Staff and Students of the University of National Economics on the 45th Anniversary of Its Establishment, <i>July 1, 1991</i> .....	319
1. On the Fundamental Principle of Socialist Economic Management .....	321
2. On the Socialist Economic Management System .....	332
3. On the Socialist Method of Economic Management .....	347

**ON THE ART OF MUSIC**

<i>July 17, 1991</i> .....	363
1. Juche Music .....	364
1) The Age of Juche Requires a New Type of Music .....	364
2) Juche Is the Lifeblood of Our Music .....	379
3) Masterpieces Are Those Which Are Needed for the Revolution .....	390
4) Music Must Be Popularized .....	399
2. Musical Composition .....	407
1) Music Is an Art of Melodies .....	407
(1) Melodies Are Basic to Music .....	407
(2) Melodies Must Be Beautiful and Restrained .....	412
(3) Characteristic Melodies Sustain Musical Composition .....	419
2) Stanzaic Songs Are the Basic Form of People-Oriented Music .....	429
3) Combining National Instruments with Western Instruments Is the Basic Principle of Instrumentation .....	436
4) Arrangement Is Creative Work .....	443
(1) Arrangement Enriches Musical Composition .....	443
(2) Arranging Musical Pieces Mainly on the Basis of Melodies Is Our Own Style .....	445
(3) Good Planning of Arrangement Is Essential .....	451
(4) The Component Parts of Music Should Be Handled Properly .....	456
(5) Accompaniment Should Be Arranged Properly .....	460
5) We Should Create Music of a Variety of Genres and Forms .....	462
(1) Music Should Be Varied .....	462
(2) Efforts Should Be Made to Create Works of Vocal Music .....	464

(3) Instrumental Works of Our Own Style Should Be Created .....	470
(4) The <i>Sea of Blood</i> -style Opera Should Be Further Developed .....	476
3. Performance .....	482
1) Performance Is a Creative Art .....	482
2) Performance Must Express National Sentiments and Modern Aesthetic Feelings Properly .....	487
3) Individuality Must Be Stressed in Performance .....	497
4) Music Must Be Performed with Ardour .....	505
5) Performers Must Be Virtuosos of Creative Work .....	514
6) The Conductor Is the Commander of the Musical Group.....	521
4. Training of Reserve Musicians .....	531
1) Strong Reserves Are Essential for the Development of Musical Art.....	531
2) Specially Talented Reserve Musicians Should Be Trained on a Systematic and Scientific Basis .....	540

# **LET US FURTHER STRENGTHEN PARTY WORK AND VIGOROUSLY STEP UP SOCIALIST CONSTRUCTION**

**Speech to Senior Officials of the Central Committee  
of the Workers' Party of Korea and the Administration Council**

*January 5, 1991*

On the road of sacred struggle to achieve the cause of socialism we rang out a year of victory and have rung in a meaningful year, 1991.

The great leader Comrade Kim Il Sung was right when he pointed out in his New Year Address that last year was a year of proud victories, a year when our people dynamically advanced under the unfurled banner of socialism in the turbulent current of history. Owing to the anti-socialist manoeuvres of imperialists and reactionaries, serious events took place in several countries in Eastern Europe last year—the working-class parties and governments were overthrown overnight, the achievements of the revolution gained at the cost of blood fell in the enemy's hands, social unrest and anarchy were created and these countries have gone back to capitalism. Having them down, imperialists and reactionaries viciously schemed to do the same with our country. In the light of this grave turn of events, some people were doubtful whether we can build socialism to the last. Thinking about the destiny of our Party and our people, I determined to hold fast to the red flag of the revolution, even though cowards have abandoned it. Without the slightest deviation and

holding aloft the banner of Juche, the banner of socialism, last year our Party powerfully enlisted the masses and won great victories in all fields of socialist construction.

Last year a great success was also achieved in our effort to reunify the country. Reviewing the success achieved in the nationwide struggle for national reunification last year, Comrade Kim Il Sung clarified in his New Year Address important matters that should be settled as soon as possible to accelerate national reunification. The south Korean reactionaries would have nothing to say about the new proposals he set forward. Last year we gave wide publicity at home and abroad to the correctness of our Party's proposals for national reunification and further strengthened the motive force of national reunification.

That we, standing face to face with US imperialism in the circumstance in which socialism and capitalism are in sharp confrontation with each other, have stepped up socialist construction without any deviation or setback and opened a new chapter in the struggle for national reunification, is indeed a great victory. The year 1990 was historic in that we demonstrated that our style of socialism will surely emerge victorious. We should feel high dignity and self-confidence in the fact that our style of socialism embodying the Juche idea is being safeguarded and victoriously advancing as ever.

Our way ahead might be beset with greater difficulties and hardships. Imperialists and reactionaries might make desperate attempts to concentrate their attack on us, to frustrate us as we are advancing under the unfurled banner of socialism, and our socialist economic construction might face unexpected difficulties and bottlenecks. The more serious the situation and the greater the difficulties and hardships in economic construction, the greater effort we should continue to channel into strengthening the motive force of the revolution to break the bottlenecks and dynamically advance the revolution and construction.

We should intensify Party work, work with people.

Party work is organizational and political activity to consolidate

the Party ranks organizationally and ideologically and rally Party members and the masses around the Party and the leader. In such a complicated situation as today's, we should concentrate our effort on Party work, work with people, in order to consolidate the Party and rally the broad sections of the masses more firmly around the Party. If the Party fails to efficiently work with people, it can neither fulfil its mission and duty as a political leadership organization nor maintain its own existence. The Party must always put its main emphasis on Party work, work with people.

The great leader said that the Party must not get involved in economic work, but continue to exert great effort into Party work. The Party, a political leadership body, must consistently conduct political work with people. Party work, work with people, is the duty of a Party worker and his basic task.

Not a few Party officials, however, are lost in economic work and neglect Party work. The secretaries of the Party committees of some factories and enterprises do not devote labour to work with people; instead, taking over the administrative work themselves, they even allocate raw materials. Newly-appointed chief secretaries of Party committees of provinces, cities and counties do not pay attention to Party work, the internal work of the Party in particular. As they are concerned only with economic work, the senior officials of the Party are not well aware of the tendencies of the masses and the problems arising among the population of their provinces or counties. In this situation they might not be aware of the possible manoeuvrings of undesirable elements. Some Party officials do not even know whether they are right or wrong when they do the work of economic officials as they get involved in economic practices like distribution of raw materials. They think that their arbitrary behaviour in direct charge of economic work proceeds from their concern for economic work. If they are concerned only with the economic work, they cannot properly perform the work of meeting people and talking with them, the Party work, and this would weaken the sense of responsibility on the part of the economic officials, leading to inefficient economic

work. Party officials' taking over the economic work is harmful in that it makes a mess of both the Party work and economic work.

At the moment, the provincial Party committees attempt to guide the economic work of their respective provinces through their secretaries in charge of economic affairs and their economic departments. This is wrong. This is an expression of subjectivism. At one point the post of such secretaries and such departments had been abolished in the provincial Party committees, but as the chief secretaries of the committees insisted that they were necessary, they were organized again. If provincial Party committees and even the Organizational Leadership Department and the Information Department of the Party Central Committee are involved in economic work as at present, not only the provincial Party committees but also the Central Committee of the Party, the General Staff of the revolution, cannot play their role satisfactorily and our Party will in the long run become an economic party.

At the recent enlarged plenary meeting of the South Hwanghae Provincial Party Committee, the great leader stressed that the provincial administrative and economic guidance committees and provincial rural economy committees must take full charge of the economic work and the provincial Party committees must guide the overall work in their respective provinces, mainly doing Party work, work with people. Economic work is the responsibility of the provincial administrative and economic guidance committees and the provincial rural economy committees. The masters of this work are the economic executives; they are fully responsible for it. As these committees are in charge of the economic work in their provinces, the Administration Council must set up a system to guide them and organize the work of guidance to the last detail.

Party organizations and Party officials must efficiently do Party work, work with people, as suited to their duty and function to further the single-hearted unity of the leader, the Party and the masses.

Cadres and Party members should be trained to be unflinching loyal and filial men who devote their all to the Party and the leader.

This is a basic task in consolidating the Party ideologically and organizationally.

Cadres are the backbone of the Party and Party members are the hard core of the revolution who uphold the leadership of the Party and the leader. The organizational unity and militant strength of the Party are guaranteed by the political and ideological preparedness of cadres and Party members and by their role. When they have acquired high political and ideological traits and qualifications and play the role of hard core and vanguard, the Party will become a solid organizational entity and satisfactorily perform its militant function and role. The essential elements in the political and ideological features of cadres and Party members are loyalty and filial devotion to the Party and the leader. Everyone should be loyal and filial; and cadres should be all the more so, as they organize and guide in person the execution of the lines and policies of the Party and educate and lead the masses. Cadres should be afire with loyal and filial devotion to the Party and the leader, and with iron will and faith, trust and follow only the Party and the leader in any adversity and share life and death with them. Only when all cadres uphold and follow the Party and the leader and display loyalty and filial devotion to them can our Party lead the revolution to victory without vacillating in any storm and trial.

At the moment some Party organizations do not educate cadres on a regular basis, even though the attention is paid to promoting to cadres people who have acquired a high level of loyalty and filial devotion. This is why some cadres commit errors soon after their promotion. Among Party members there are some who do not perform their duty properly, as they are not edified as efficiently as in the days when they were admitted to the Party. Party organizations should regularly and methodically conduct the work of edifying cadres and Party members so that they acquire loyalty and filial devotion.

Cadres and Party members should constantly improve their loyalty and filial devotion to the Party and the leader through Party life. Party

life is a furnace for their revolutionary tempering. As I always say, the faith and will to support and follow the Party and leader are made firmer through organizational life. When cadres and Party members constantly temper themselves through conscientious participation in Party life, they will become truly loyal and filial men who trust and follow only the Party and leader in any adversity and devote their all to the Party and leader; but if they are insincere in their Party life and place themselves outside the control of their organization, they will degenerate ideologically and in the end they might drop out of the revolutionary ranks. The more serious the situation is, like today, and the heavier the revolutionary task facing the Party, the more intensified the Party life should be for cadres and Party members. If we fail to place strong demands upon them for their Party life in the period when the situation at home and abroad is complicated, they might vacillate or yield in the face of outside pressure and its onslaught. We must further intensify Party life among cadres and Party members so as to train them to be unfailingly loyal and dutiful men who trust and follow only the Party and leader in any adversity.

To this end, we must strengthen basic Party organizations, Party cells in particular. The Party cell is the lowest level organization that organizes and guides directly the Party life of cadres and Party members and is the main base for training Party members to be loyal and filial men. Party cells should become loyal cells that train their members to be loyal and filial men. The 2nd Party Cell in the 5th Bureau of the Korean Central News Agency is the model Party cell full of loyalty and filial devotion.

Recently the Party cells throughout the country expressed their determination to be loyal and filial to the Party and leader and follow the Party to the last, and they are fighting to this end. This is quite laudable. Party organizations should strive to make Party cells loyal cells so as to incessantly increase the number of loyal cells.

We should enhance the sense of responsibility and role of Party cell secretaries. They are heads of the lowest level Party organizations who organize and guide the Party life of Party members. They are the

primary political workers of our Party. Party organizations should build up the ranks of Party cell secretaries out of hardcore members and improve their qualifications so that the secretaries not only become models in Party life, but also place strong demands upon Party members for their Party life. Organizational measures should be taken to enable Party cell secretaries to do the work of their cells in a responsible manner with a high sense of honour.

The work to firmly rally the masses around the Party should be conducted efficiently.

This is essential for building our Party to be an invincible revolutionary party that has struck its root deep among the masses. In order for a party to be an invincible party that does not budge under any conditions, it should enjoy the absolute support and trust of the masses. There cannot be a working-class party that is separated from the masses, and a party that has not rallied the masses cannot satisfactorily perform its mission and tasks. A working-class party must efficiently perform the work with workers, peasants, working intellectuals and various other sections of the masses to be closely linked with them and achieve single-hearted unity with them. Only then can it become an invincible party, a guide, that vigorously promotes the revolution and construction. If it slights the work with the masses, it will experience setbacks in the revolution and construction and in the end the grave consequence of the party being divorced from the masses might entail. All the organizations and officials of our Party must not neglect the work with the masses even for a moment; they must steadily develop the work in depth as suited to the fresh requirements of the developing revolution.

Edifying the masses from all walks of life and firmly rallying them around the Party is the general direction our Party consistently follows in its work with the masses. On the basis of this general direction, we must persistently perform the work with the masses with dubious backgrounds while putting emphasis on the work with the basic sections of the masses. In the latter undertaking we must pay primary attention to the work with the hardcore masses and at the

same time efficiently work with workers, peasants and working intellectuals. In the former we must adhere to the Party policy of mainly considering the present state of work and life of the people concerned rather than his family background or socio-political career, trust them and give them fair appraisal without discrimination and pay deep attention to resolving knotty problems with the hearts of their parents. Party organizations and officials must continue to conduct the work with the masses without the slightest deviation according to the Party policy so as to make the single-hearted unity of our Party and people a most sincere and solid one.

What is of great importance in the work with the masses nowadays is to properly do the work with intellectuals. Efficient work with them will enable them to follow the road of revolution steadfastly shoulder to shoulder with workers and peasants without vacillating under any circumstances and uphold the Party's cause to the end.

From its early days our Party has viewed intellectuals as a component of the motive force of the revolution, the driving force of the revolutionary struggle and social progress, and attached importance to the work with them. Announcing its birth to the whole world, our Party engraved a writing brush, along with a hammer and sickle, in its emblem. There are many working-class parties in the world, but none that engraved a writing brush as well as a hammer and sickle in the flag as our Party did.

In recent years our Party has channelled a great effort into the work with intellectuals. I sent letters in reply to the letters sent to me by the members of the 2nd Party Cell in the 5th Bureau of the Korean Central News Agency and by the poets from the Korean Literary Creating Company. Reading the letters showing their determinations and my replies in newspapers, foreigners highly praise the solid unity our Party has achieved with intellectuals, and are very envious of it.

Intellectuals writing their letters of loyalty to the Party is a true feature of our society, where the Party and people are single-heartedly united.

Our intellectuals are faithful to the Party. In their recent letters to

me, the Party members belonging to the 2nd Party Cell in the 5th Bureau of the Korean Central News Agency and the poets from the Korean Literary Creating Company, wrote that they will trust and follow only our Party, whatever trying period might appear. The poets sharply denounced the writers and artists of the East European countries who stood in the vanguard of counterrevolution. In fact intellectuals took the road of counterrevolution before anybody else in those countries. As the intellectuals of these countries are following the road of counterrevolution in opposition to their parties, our intellectuals are actively supporting their Party and showing in full their loyalty and filial devotion to their Party and leader. I take great pride in having these excellent intellectuals who trust and follow only their Party in the complex international situation.

Our intellectuals were unfailingly faithful to the Party in the past, too. In the days when I started working at the Party Central Committee the intellectuals who were working with me all followed me sincerely and actively helped my work. I am sure they did not do so in anticipation that I would become the Secretary in Charge of Organizational Affairs. After I took up this post, more and more intellectuals have worked devotedly in support of me. Our intellectuals are laudable, indeed.

In reply to the letter from the poets, I wrote what I had long wanted to tell them, picturing the poets and all other intellectuals who have worked in faithful support of the Party in the past.

All intellectuals must become, as the Party expects of them, eternal companions, faithful assistants and good advisers to the building and activities of our Party.

To become eternal companions of our Party means becoming communist revolutionaries of the Juche type who trust their destiny entirely to the Party and share their destiny with it to the end. On the long and thorny road of the revolution to complete the revolutionary cause of Juche, intellectuals must become eternal companions of the Party, who share their will and destiny with it, not fellow travellers or temporary companions of the revolution. Only then will they lead the

most valuable and worthwhile lives. Even though the sky might cave in and the earth sink, intellectuals must invariably follow the road of loyalty to the end in support of the Party and dedicate even their youth and lives without hesitation on this road. They must live and struggle in a revolutionary fashion with an unshakable faith in the cause of our Party, the socialist cause of Juche, and the steadfast working-class stand.

To become faithful assistants of the Party means becoming reliable cooperators who support and defend the Party's intentions, plans, lines and policies unconditionally and uphold the Party's cause by means of their actual achievements. Intellectuals must become faithful assistants of the Party, who uphold its cause with their talents and wisdom. They must be ardent supporters, steadfast defenders and thoroughgoing implementers of the Party's policies, advocating the Party's ideas and lines without conditions and carrying them out with an invariable attitude. In the practical struggle of staunchly defending the Party's lines and policies and carrying them out, intellectuals must demonstrate the spirit of utmost devotion. Their hearts must burn only for the Party and with the determination to uphold the Party's intention and make it manifest in their creations. Intellectuals must think about the Party's intentions and demands first at any time and at any place. They must grasp in good time what the Party is concerned with and what the Party intends to solve, and strive to embody it in their work. If they grasp the Party's intentions in time and produce monumental creations, then this is support and help to the Party. With the honour of being faithful assistants who always solve before anybody else the problems the Party intends to solve, intellectuals must keep their revolutionary posts with a sense of responsibility.

To become excellent advisers to the Party means becoming passionate mediators and positive activists who, with an unshakable confidence in the correctness of the Party's cause and the victory in the revolution, put forward constructive proposals and ways for solving the problems arising in revolutionary practice. Intellectuals

must become advisers who give sincere advice to our Party in its cause on the stand of a master, not observers who look on the cause as a mere object. As they live in reality with rich knowledge, they must think more than anybody else about what problems should be solved for the development of the Party and the prosperity of the country. They must always rack their brains for the prosperity of their socialist motherland and the completion of the revolutionary cause of Juche, to find out ingenious ways and put forward constructive ideas in good time. They must report truthfully how the Party's lines and policies are implemented and advance creative opinions worth discussion. In order to become excellent advisers to the Party, they must be sensitive to the Party's lines and policies and strongly sympathetic with our era of the Workers' Party.

In order for our intellectuals to live worthwhile lives as eternal companions, faithful assistants and excellent advisers, they must acquire a firm revolutionary outlook on the leader. Establishing this outlook among intellectuals is an undertaking to train them into loyal and filial men who trust and follow only the Party in any adversity. We should display a sincere attitude in imbuing intellectuals with the greatness of the idea, leadership and virtue of our Party so that they uphold our Party's cause loyally and add glory to it.

The undertaking to establish a revolutionary outlook on the leader among intellectuals should be conducted without a day's interruption. It is the same case with all people, but especially intellectuals who, given their occupational characteristics, must cultivate and train themselves incessantly. If not, they might waver under the influence of outdated ideas and forsake the revolutionary obligation. Intellectuals must therefore cultivate and train themselves constantly through studying and in reality so as to establish a firm revolutionary outlook on the leader.

Party organizations must conduct education by means of my letters in reply to the Party members belonging to the 2nd Party Cell in the 5th Bureau of the Korean Central News Agency and to the poets of the Korean Literary Creating Company to suit the actual

situations of their own units. They must conduct the work with intellectuals actively, informing them about the essence and correctness of our Party policy on intellectuals and going deep among them to talk to them and solve knotty problems.

Work with young people should be done efficiently.

A man can or cannot become a revolutionary according to the education he receives in his youth. Young people are susceptible to the influence of circumstances. If they are given a positive influence, they easily come under it since they have a high sense of enterprising spirit and righteousness. We must guide them efficiently so as to train them to be a true young vanguard unfailingly faithful to the Party and leader.

As the East European countries failed to educate their young people efficiently, a large number of them are being played into the hands of imperialists and reactionaries in their anti-socialist manoeuvres. Under the influence of capitalist ideology, young people of some countries watch and read decadent films and novels, not revolutionary ones.

We have edified our young people in a laudable way, so their ideological and mental state is excellent. They support the Party wholeheartedly; when they are called by the Party, they volunteer for any difficult and laborious posts and create miraculous successes and innovations. Those who performed heroic exploits in the construction of such monumental edifices as the West Sea Barrage, the northern railways and Kwangbok Street were young people, and those who sacrificed their lives for their comrades and collective were also young people. Today our young people are performing brilliant labour feats on all front of socialist construction. We should feel due pride in the fact that our young people are training themselves to be young vanguard unfailingly faithful to the Party and leader.

We must continue to direct great effort to the work with young people, never resting content with the success achieved in this work.

What is extremely important in the present ideological edification of young people is to ensure that they are not affected by reactionary

bourgeois ideology. Getting more vicious in their anti-socialist machinations in recent years, imperialists are attempting to spread corrupt bourgeois ideology in our country, and the south Korean reactionaries, daydreaming about “reunification through absorption”, are attempting to blow into the northern half of Korea the wind of bourgeois liberalization under the signboard of exchange. When we see the European countries, we can find that young people were the first to be affected by the wind of bourgeois liberalization blown in by imperialists. If they are affected by the venom of bourgeois liberalization, young people will lose faith in socialism and harbour illusions about capitalism; in the end, they might take the road of betraying their country and fellow people. We must further intensify education in the Juche idea with a main emphasis on education in loyalty to the Party and leader among young people so as not to give corrupt bourgeois ideology even the smallest chance for making an inroad into them.

The Party and the League of Socialist Working Youth organizations should go deep among young people, inquire into what they think, which books they read and which songs they like, and organize their education to the last detail to suit their preparedness and specific features. In order to prevent them from singing degenerate and revisionist songs, revolutionary and lifelike songs that accord with their psychology must be created in large numbers and disseminated. I gave officials concerned a task to compose revolutionary and true-to-life songs that mirror the life of the working class. *I Cannot Say Yet*, that portrays the life of the working class in Komdok, is a lifelike song. If there are many such songs, young people would not sing degenerate and revisionist songs. Party and LSWY organizations must conduct the work with young people in various forms and methods to suit their mental state so that they are not affected in the least by reactionary bourgeois ideology.

Conducting education of young people in close combination with revolutionary practice is a good way for training them to be

communist revolutionaries. We must train them in the practical struggle through labour and national defence and thus bring them up to be indomitable revolutionary fighters and efficient communist revolutionary talents.

For the work with the masses to be efficient, the function and role of working people's organizations must be improved. Party organizations must efficiently work with the LSWY, the General Federation of Trade Unions, the Union of Agricultural Workers and other working people's organizations and improve their function and role to rally the broad sections of the masses around the Party.

Party members and other working people should be educated to live our own way.

Our Party long ago put forward the strategic slogan, "Let us live our own way!" This slogan has brought about a great turn in the ideological and mental traits of our people and in socialist construction. The slogan has today become an unshakable faith and will of our Party and people, and is demonstrating great vitality in all realms of social life.

The great leader said that the slogan is excellent. We must continue to uphold this slogan of the Party and build socialism and communism to accord with the actual situation of our country and the demands of our people.

The slogan comprehensively embodies the independent and creative stands our Party maintains consistently in the revolution and construction. Living our own way means, in a nutshell, establishing Juche in the revolution and construction as required by the Juche idea.

To live our own way, Party members and other working people, the masters and performers of the revolution and construction, must first acquire the proper ideological stand and way of thinking. It is only when our own ideological stand and our way of thinking are established among them through intensification of ideological education that they will think and act up to their principles without looking to others and solve all problems in accordance with the

concrete situation of our country and the demands of our people.

We must intensify ideological education for living our own way in order also to cope with the prevailing complex situation. Recently imperialists and reactionaries have been viciously attempting to throw mud at our socialism, as they consider it to be a thorn in their flesh that socialism is going from strength to strength in our country without vacillating in any storm. The most powerful weapon with which to smash the counterrevolutionary onslaught of imperialist and reactionaries who are opposed to our socialist system is the Party's strategic slogan that we must live our own way. We must intensify ideological education among Party members and working people so that they apply the Party's slogan in all sectors of socialist construction. In this way we should smash the counterrevolutionary onslaught of imperialists and reactionaries by means of the revolutionary onslaught of Juche and defend our socialist system to the end and add lustre to it.

What is important in the education for living our own way is to ensure that all the Party members and other working people firmly equip themselves with the lines and policies of our Party and apply them in and out of work.

The lines and policies of our Party that embody the great Juche idea are the only criteria for distinguishing our own way from capitalist and revisionist ways, and a guide for living our own way. When Party members and other working people firmly arm themselves with the lines and policies of our Party, they can build socialism always in our own way and identify revisionism, modern social democracy and other counterrevolutionary ideological elements of every description, and fight them without compromise.

In the course of leading the revolution and construction under the banner of the Juche idea, our Party has put forward a large number of original lines and policies, such as the policy of modelling the whole society on the Juche idea, the line of three revolutions, the policy of Party leadership over the revolution and construction, the Chongsanri spirit and method, and the Taean work system. In the future, too, we

must build socialism and communism in our own way by relying on the original lines and policies advanced by the Party.

All Party members and other working people should make it an iron rule, their daily routine and habit to get well acquainted with our Party's lines and policies and think and act accordingly. They should strive with the firm determination that they will absolutely trust our Party's lines and policies and carry them out without question. They should staunchly defend them and struggle without compromise and concession against what runs counter to them.

Another important thing in the education for living our own way is to enhance the Korean-nation-first spirit.

As I said the Korean-nation-first principle in the dignity and self-confidence that our leader, our Party, our Juche idea and the socialism of our own style are the best; it is the high awareness and will to add glory to the cause of the Party and the leader, the cause of socialism. Only when we have this principle can we do everything in our own way without coveting others or attempting to copy others' ways. We must display the Korean-nation-first spirit on a higher plane and build the Party, the state, the armed forces, the economy and culture in our own way. When we do everything in our own way with the Korean-nation-first spirit, imperialists and reactionaries will not be able to blow the wind of bourgeois liberalization or the wind of revisionism and modern social democracy into our ranks. As our country is imbuing its people with the Korean-nation-first spirit and doing everything in its own way, imperialists and reactionaries cry that they cannot blow into it the wind of bourgeois liberalization, revisionism and modern social democracy; they are vilifying our Korean-nation-first principle. The more they abuse the Korean-nation-first principle, the higher we should hold it.

Party organizations must not slacken the ideological education to give more play to the Korean-nation-first spirit among Party members and other working people; they should continue it more forcefully.

Party members and other working people should be encouraged to

have a firm conviction that our leader and our Party are the best. Thanks to the guidance given by the great leader and the great Party, our people have become a dignified nation that carves out its destiny independently and have been able to follow the road of victory without experiencing any twists and turns in trials. Party organizations should bring the greatness of the Party and the leader home to Party members and other working people so that they uphold the Party's leadership loyally.

Party members and other working people should be educated to have the view and stand that the Juche idea, the only guiding ideological of our Party, is the best. As they were guided by this idea in the revolution and construction, our people have been able to successfully demonstrate the spirit of national independence and promote the revolution and construction. Our people's Korean-nation-first spirit is the dignity and self-confidence that they have the great Juche idea. Party members and other working people should be encouraged to study the principles of the Juche idea in great depth and breadth, make it their firm conviction, and apply it in the revolution and construction in a thoroughgoing fashion.

Party members and other working people should be helped to have the dignity and self-confidence that our style of socialism is the best and add lustre to it. Guided by the Juche idea, we have built our style of socialism into the most advantageous in the work and created the "model of socialism". Party members and other working people should have a correct understanding of the essential characteristics and superiority of our style of socialism and feel deeply the great dignity and self-confidence of living in the most advantageous socialist system. Our encouraging them to have the Korean-nation-first principle is aimed at making them further exalt the brilliance of our style of socialism. We should intensify education in socialist patriotism among them so that they ardently love their socialist motherland and fight devotedly for the prosperity of their motherland and nation.

An important thing in the ideological education for living our own

way is to eliminate worship of great powers, revisionism and other outdated ideas.

Worship of great powers and revisionism are the greatest obstacles that exert harmful effect on living our own way. Once given to these ideological maladies, a man slights his own, covets others' and brings about in the end the grave consequences of undermining socialism and reviving capitalism. We should give Party members and other working people a clear understanding of the essence and harmful effects of worship of great powers and revisionism so that they distinguish even the smallest elements that undermine socialism and overcome them. The elements must be nipped in the bud through a concentrated attack.

The ideological education for living our own way should be conducted in various forms and methods as suited to the characteristics of the people to be educated. Party members and other working people should be given a deep knowledge in close combination with the current international situation of why the Party advanced the slogan to live our own way and given a good explanation in combination with the actual situation on how to live our own way.

Information officials of the Party should efficiently conduct ideological education for living our own way to accord with concrete reality so that the Party members and other working people can bring about a new turn in the revolutionary struggle and construction work with a firm conviction in socialism.

The practices of domineering and bureaucracy should be radically eliminated among Party officials.

Domineering and bureaucracy are very harmful work methods that benumb the masses' creativeness and activeness and divorce the Party from the masses. Unless these malpractices are eliminated, the single-hearted unity of the Party and the masses cannot be achieved and Party work cannot be developed on a new, higher plane. Whether they are eliminated or not is a fundamental problem that concerns the destiny of the Party.

Our Party stressed on many an occasion the need to eliminate the practices of domineering and bureaucracy among Party workers and adopted several measures to this end. In particular, it took an active measure last year of changing the post of instructor of Party organs into that of official. From that time on Party officials have become aware of and are making efforts to eliminate these malpractices. But this effort is not yet being made on a high plane as required by the Party, and the practices of domineering and bureaucracy have not yet been fully eradicated. When the need to eliminate them is stressed and ideological meetings against them are conducted, they seem to disappear, but they soon appear again.

In order to eliminate them Party officials must know well why the Party changed the post of instructor in Party organs into that of official and work accordingly. The measure was taken after a long study of how to eliminate the practices of domineering and bureaucracy among Party workers once and for all. The parties in the East European countries collapsed overnight without putting up resistance against the anti-socialist manoeuvrings of imperialists and reactionaries partly because officials of these parties abused their authority and practiced bureaucracy severely, divorcing their parties from the masses. Needless to say, domineering and bureaucracy have been got rid of to a large extent in our Party as a result of persistent struggle against them. However, we cannot tolerate even the slightest expression of the practices of domineering and bureaucracy in our Party that upholds the slogan, "We serve the people!" Party officials should not view the change of the post of instructor of Party organs into that of official as simply a routine measure. With a clear understanding that the measure is important in that it aims at radically eliminating the practices of domineering and bureaucracy among Party officials, Party officials must make conscious effort to implement the Party's intention. In order to be sincerely faithful to the Party, Party officials must not only pay lip-service that they would not bring worries upon the Party; they must eliminate the practices of domineering and bureaucracy once and for all. Loyalty to the Party must find expression not in words, but in the

practical work to implement the Party's policies. The Party official who has not got rid of the practices of domineering and bureaucracy has no right to speak about loyalty and filial devotion.

Party officials should be encouraged to highly display the virtue of sharing good times and bad with the masses with a correct view of them. Domineering and bureaucracy are based on the anti-popular view of slighting and despising them. Party workers should have a stand and attitude of regarding the masses as the motive force of the revolution and as their teacher, learning from them with an open mind and solving all problems by drawing on their creative effort. They should become true workers of the Party who have made the Party's slogan "We serve the people!" their conviction and work devotedly for the interests and happiness of the people.

The works of the great leader and the Party documents not only clarify systematically the fundamental problems which Party officials should hold fast to in their work among the masses, but also give light to concrete methods—how to communicate with the masses, how to give assignments to subordinate officials, etc. Party officials must efficiently study the great leader's works and Party documents to learn in depth the Juche-oriented method of working with the masses. They should also learn the method of work with the masses possessed by the anti-Japanese revolutionary veterans by studying their reminiscences and experiences.

The practices of domineering and bureaucracy are deep-rooted and die-hard. So the struggle against them should be intensified. Party organizations should pinpoint which Party official practiced what kind of domineering and bureaucracy, educate him properly, and ensure that he rectify his mistake on his own through serious self-criticism. If Party officials do not correct their mistakes and continue to resort to these practices, this should not be overlooked; they should be eliminated once and for all through timely ideological struggle. When Party officials force their opinion upon the masses out of their subjective desire without lending an ear to the masses' opinion, or shout orders, scold or censure others arbitrarily excluding

administrative and economic executives, or conduct selfish acts abusing the Party's authority, or commit other deviations that undermine the Party's authority and divorce the Party from the masses, they should be called in question and their mistakes rectified through strong criticism in mass discussion or Party meetings. Decisive measures should be taken for those who do not rectify their mistakes even though they were criticized.

Education through positive examples is a policy our Party has consistently maintained in the edification of the people. There is no rule that Party officials should only be criticized. There are many among our Party officials who, not resorting to the practices of domineering and bureaucracy, work in an experienced and caring way, and so enjoy the love of the masses. Party organizations should give wide publicity through meetings, political lectures and publications to vivid materials about Party officials who efficiently work with the masses, so that officials can feel their mistakes on their own and follow their examples.

We must define this year as a year for eliminating the practices of domineering and bureaucracy among Party workers, and make a strenuous effort to bring about a great turn.

Deep attention should be paid to intensifying the work with the People's Army.

Efficient work with the People's Army is important for making it the armed forces of the Party and the revolution and unflinchingly faithful to them, and for strengthening the might of the Party and for defending the sovereignty of the country and nation.

Unless a party holds the command of the armed forces, it can neither preserve power nor lead the revolution. Only a party that has taken control of the armed forces can enjoy invincible might and guide the revolution and construction to victory. A party that leads the revolution can never be separated from the armed forces, but forms an integral whole with it. For a party that wages revolution, its authority means military authority, so to speak. I intend to wage the revolution to the end in command of our Party and armed forces. The

Party and armed forces are the destiny and life of the people.

Party organizations should efficiently work with the People's Army to ensure that it performs with credit its mission and tasks as the armed forces of the Party.

The spirit of attaching importance to military affairs should prevail throughout society. It is said from olden days that the greatest of national affairs is to defend the country and, if military affairs are not viewed as very important, the country will go to ruin. Our country was trampled down by Japanese imperialist aggressors in the past because it did not attach great importance to military affairs. The historical lesson shows that the dignity of the country and nation can be safeguarded only when military affairs are viewed as being of great importance. Making the spirit of attaching importance to military affairs prevail throughout society is also of great significance in enhancing the honour of armymen for serving in the army and heightening their militant spirit. Convinced that the People's Army can be further strengthened and socialist construction can be stepped up only when great importance is attached to military affairs, Party organizations must solve on a preferential basis the problems arising in military affairs.

We must love and efficiently help the People's Army. We must always remember that we are building socialism and enjoying a happy life in safety as the soldiers are stoutly defending the defence lines of the motherland in snowstorm and under cold rain, and love and sincerely help them as we would do our own sons and daughters. Moreover, Party organizations and officials in the areas where People's Army units are stationed must perform the work of helping them with sincerity, without regarding it as a burden or a nuisance.

Discharged soldiers should be given prominence and provided with satisfactory conditions for life. They finished their honourable military service and are participating in socialist construction. Demobilized officers are faithful officials who fought devotedly for the Party, the leader, the country and fellow people for many years at

the posts of national defence after taking up arms in their young days. In order to help their life after being demobilized, the Party took radical steps a few years ago and issued an order through its Central Military Commission aimed at taking good care of their life. As the Party intends, Party organizations should give prominence to discharged soldiers, including former officers, and solve knotty problems lest they feel inconveniences in their lives.

Deep attention should be paid to work with honoured disabled soldiers. They are fighters of the Party who fought bravely at the risk of their lives for the Party, the leader, the country and their fellow people. They not only fought well in the past but by living optimistically are bringing the flower of the revolution into bloom still today. You must have enjoyed the national performance of the amateur artistic groups of honoured disabled soldiers held last year. Though disabled, they do not feel pessimism; they are consistently following the road of the revolution performing their assignments faithfully with their strength and talents. To be candid, there is no one who would blame them even if they did not work. But they continue to wage the revolution following the Party with the revolutionary view on life that yesterday's achievements must prove their worth in today's brilliant exploits. Our honoured disabled veterans are laudable. We must respect and love them, take meticulous care of them, and help them so that they do not feel any slightest inconvenience or trouble in their lives. We must give wide publicity to the beautiful deeds of those who are devoting their all to the honoured disabled veterans as their spouses with the determination to become their life companions.

A fresh upsurge should be brought about in socialist economic construction.

Efficient socialist economic construction is an important revolutionary task facing our Party in the present day. Only when we build socialist economy efficiently can we further the might of our socialism and improve the people's standard of living. Our people are enjoying the most worthwhile and dignified political life and a

wholesome and rich ideological and cultural life; if we provide them with an abundant material life through successful economic construction, they will need nothing more. Today our Party intends to raise louder the cheers of victory in socialist economic construction.

We must perform economic construction successfully this year, and thus put production on a steady basis and radically improve the people's standard of living.

As the great leader pointed out in his New Year Address, we must strive to put production on a high, steady basis.

All efforts should be concentrated on developing the mining and power industries and rail transport, the vanguard of the national economy.

Factories are now not running as they should and construction is not conducted more quickly for lack of coal, metal ore and electricity, and because of inefficient transport. We must concentrate on promising coal and ore mines which have large deposits, advance the day of commissioning of the power stations now under construction, make railways heavy-duty and modern and organize and command transport properly. The railway, the artery of the country and the vanguard of the national economy, should be rapidly developed to eliminate the practice of failing to transport piled-up raw and other materials and thus hindering steady development of production.

Development of the mining and power industries and rail transport depends on how the leading officials and producer masses in these sectors work. If they do not perform their duty as befits masters, these sectors will never go ahead of other sectors. Bearing in mind that these sectors should advance ahead of other sectors for the rapid development of the overall economy of the country and for the whole country to seethe with production and construction, the leading officials and working people in these sectors must fulfil the daily, monthly and quarterly plans without fail.

In order for these vanguard sectors of the national economy to be developed, they should be assisted efficiently. The ministries and

commissions of the Administration Council must provide the sectors with planned equipment and raw materials on the highest priority basis. All sectors and units must give substantial material and labour assistance to these sectors.

The main link in the whole chain for putting production in all sectors and units of the national economy on a steady basis should be found and all efforts concentrated there. If you give in to the bottlenecks arising in putting production on a steady footing, you can never put production on a steady basis. Every unit, from the ministries and commissions of the Administration Council to the workshops and workteams, must find these bottlenecks and break them one by one by enlisting the revolutionary zeal and creative activeness of the producer masses.

We must continue to channel a great effort into improving the people's standard of living.

Improving the people's standard of living is an urgent demand for demonstrating to the whole world the advantages of the Juche-oriented socialist system, implanting in the hearts of our people a firmer conviction in the victory of socialism, and striking a blow to imperialists and bourgeois restorationists.

For this purpose, farming should be done well.

Farming well is a problem that should be solved before anything else to bring to fruition the great leader's plan to make our people live on rice and meat soup and in silk clothing and tile-roofed houses. If we farm well, we can solve the problems of food and domestic animal feed and so let the people eat rice and meat soup as they like, and develop light industry to solve the problem of consumer goods.

While launching the struggle to improve the fertility of the crop land in a mass movement, we must produce various fertilizers, agricultural chemicals, farming machines, oil, plastic sheets and other farming implements and materials and send them to rural communities on time so as not to hinder farming.

Farming should be done scientifically and technologically as

required by the Juche farming method. The Juche farming method is a scientific and intensive farming method. Experience shows that if we farm scientifically and technologically as required by the Juche farming method, we can increase agricultural production under any adverse climatic conditions. The rural economic sector must farm well as required by the Juche farming method this year under any unfavourable climatic conditions and thus reap a bumper harvest.

Light industry is an important sector to which effort should be directed to improve the people's standard of living.

We must put production in the existing light-industry factories on a high and steady basis, modernize them and produce consumer goods through mass movement to manufacture better consumer goods in a larger number. All sectors and units of the national economy should produce and supply on a preferential basis the raw and other materials needed by the light-industry sector.

For the problem of consumer goods to be solved, a huge investment should be made in the light-industry sector. This year the ministries and commissions of the Administration Council must earn much foreign currency by all means and give the money to the light-industry sector. The potential of our light industry is great, so if we put production on a steady basis by concentrating investment in this sector, we will be fully able to solve the problem of consumer goods.

Some necessary goods should be imported from other countries to solve the problem of consumer goods. Even developed countries use imported goods in plenty. If we make a large state investment in the production of consumer goods and import some from other countries, our people's lives will become more abundant and civilized.

Drastic measures must be taken to supply plenty of consumer goods to Pyongyang.

Imported goods should be allotted to Pyongyang in great quantities for its citizens.

Measures should be taken to supply fresh sea food to Pyongyang citizens. About 80 per cent of the sea foods produced at the bases that produce them for export must be supplied to Pyongyang. A supply

base could be built in the city to supply sea food to the sea-food shops and establishments by contract.

Pyongyangites must also be supplied with fresh vegetables and fruit without running short of them. While guiding the recent enlarged plenary meeting of the South Hwanghae Provincial Party Committee, Comrade Kim Il Sung adopted the measure for supplying Pyongyang with the fruits produced in Kwail County.

In future I am going to have a convoy organized to transport fresh sea food, vegetables and fruit to Pyongyang directly from provinces by large trucks.

Commodity prices should be fixed properly.

As matters now stand, our officials are not efficient in fixing prices and managing finances. The prices of the imported goods should be a little higher than the home-made ones, so that only the people that are in need of them can buy them. The prices of sea food, vegetables and fruit should be different according to season and their freshness. The transported sea food should be sold at a high price if they are fresh, and if not, they should be stored in freezers and sold at a low price according to their freshness. Vegetables and fruit, too, should be sold at corresponding prices according to their freshness. In future industrial goods should go through the wholesale system and be sold at uniform prices at shops as is done now; sea food, vegetables and fruit could be sold by adjusting their price within a certain range according to their freshness. You should consult specialists about the issue of fixing different prices for sea food, vegetables and fruit according to season and their freshness.

Dwelling houses should be built continuously and powerfully.

Building a great number of modern dwelling houses in the urban and rural communities is an important undertaking for renovating the looks of our country to suit the motherland of Juche and for providing cultured and stable living conditions for the people. If people share flats or live uncomfortably in one-room flats, they cannot be said to be living a cultured and stable life.

Dwelling houses should be built in a modern way to cater to the aesthetic feelings of the times and the convenience of people's lives. The state should concentrate its efforts on large cities, and establishments and enterprises should mobilize the local materials and surplus labour to build houses.

A strenuous effort should be made to build 50,000 flats in Pyongyang without fail before the 80th birthday of the great leader Comrade Kim Il Sung. This project is a promise the Party made with the people; no one has the right to violate this promise. The supply of materials and labour should be concentrated on the construction of housing in the capital city, including the construction of Thongil Street and support to it intensified to expedite construction.

Along with the problem of housing in Pyongyang, the problem of traffic in the city must be solved. The Pyongyangites are experiencing inconvenience during the rush hour from inefficient communication. In order to solve this problem, we are going to have tramcars and large buses imported in large numbers. There is the metro in Pyongyang; if in addition tramcars and large buses run, the traffic problem will be solved satisfactorily in Pyongyang. The project of laying tramlines in the city should be expedited to finish it as soon as possible.

For a fresh upsurge to be brought about in socialist economic construction, the revolutionary spirit of self-reliance and fortitude should be displayed on a high level among Party members and other working people.

This is a steadfast revolutionary spirit to carry out the revolution and construction by one's own effort despite any difficulties and hardships. It is an attitude befitting masters of performing revolutionary tasks, however difficult they may be, responsibly by one's own efforts and the indomitable fighting spirit of carrying on to the end the task that has been started. This revolutionary spirit was formed during the bloody struggle of the anti-Japanese revolution and displayed in the stern decades of revolution. With this revolutionary spirit our people restored their motherland that they had been

deprived of by the Japanese imperialists and built a new Korea; with this revolutionary spirit they defeated the US imperialist aggressors, defending the dignity of their country and nation, and reconstructed the devastated economy and forcefully promoted socialist construction, building on this land a socialist motherland of Juche that the people of the whole world are envious of. We have so far performed economic construction not by drawing on ready funds or other's assistance but by our own efforts, by fully displaying the revolutionary spirit of self-reliance and fortitude. It was thanks to this spirit that we could be successful last year in building 500-mile-long irrigation canals, housing in the capital city, and other gigantic projects.

As we have so far emerged victorious by fighting with the revolutionary spirit of self-reliance and fortitude, we must, in the future too, win greater victories by adhering to this spirit. Imperialists and bourgeois restorationists are viciously attempting to demolish our socialist system by isolating us on the international arena by all means and stifling our socialist economy. The prevailing situation demands that we display the revolutionary spirit of self-reliance and fortitude higher than ever before. Under the slogan "When the Party is determined, we can do anything!" all Party members and other working people should display the revolutionary spirit and perform fresh miraculous feats in socialist economic construction, thus frustrating the enemy's anti-socialist schemes, further consolidating the socialist system of Juche, and demonstrating to the whole world once again the honour and dignity of the heroic Korean people.

Officials and working people must have a firm view and stand that they will execute the revolutionary tasks assigned to them by their own efforts. The economic tasks facing our people this year are quite formidable and gigantic. No one will perform these tasks for us. At the moment no one helps others and is in a position to do so. Some of our officials, however, if they are instructed to build a factory, try to import its equipment from other countries, not thinking about making

it by their own efforts. In the past our officials manufactured everything from scratch by their own efforts if it was demanded by the Party, displaying the revolutionary spirit of self-reliance and fortitude, but this is not the case now. Officials and working people must have a firm view and stand that they will execute the tasks arising in economic construction by drawing on their own efforts, technology and natural resources, whatever the conditions. They must discard the tendency of looking to others for help, not believing in their own efforts, and strongly fight against the passive attitude of abandoning struggle by giving in to difficulties and waiting for favourable conditions to be created.

Continued efforts should be made to increase production and exercise economy by tapping latent resources to the full. The revolutionary spirit of self-reliance and fortitude should be displayed highly in carrying out the economic tasks assigned without conditions by enlisting internal reserves to the full in any circumstances, and increasing production and practising economy to the maximum. The reserve for production is in the revolutionary enthusiasm and creative activeness of the producer masses. The work of discovering reserves, increasing production and exercising economy must not be done in a business-like manner, by sending down from the office the plan in figures; it should be done by motivating the ideology of the producer masses so that it becomes the work of their own. All sectors and units of the national economy must produce and build more and in a better way by making what is lacking and discovering what is in short supply, and by using the existing labour, equipment and materials in the spirit and mettle they displayed in the days of the great Chollima upsurge.

Party officials and economic executives must organize in detail the work of leading Party members and other working people to display the revolutionary spirit of self-reliance and fortitude. The tone of living and struggling with this revolutionary spirit is not running high these days, not because the need to live and fight in this way has not been emphasized much, or because the ideological preparedness of

Party members and other working people is insufficient. No matter how thoroughly people are prepared to live and struggle with this revolutionary spirit, they cannot display it to the full if organizational and political work is not carried out to the last detail. Concrete organizational and political work ensures that the revolutionary spirit is displayed collectively by involving the masses. All sectors and units in the national economy must set up correct struggle targets, and senior officials must take the lead in organizing Party members and other working people to display highly the revolutionary spirit of self-reliance and fortitude. Senior officials should ensure that the revolutionary spirit continues to be displayed on a high level by setting up new targets, not resting content after attaining one, and motivating Party members and other working people to attaining them.

In order to bring about a fresh upsurge in socialist economic construction, we must channel a great effort to developing science and technology.

Developing science and technology is a main key to rapidly developing the economy of the country. Development of science and technology ensures modernization of production processes, solution of the problem of raw and other materials, and improvement of the quality of our products to world standards.

We now fail to bring about an upswing in economic development because our science and technology is not developing rapidly. Regarding manufactured goods, we cannot find improvement or modernization in most of them. On the plea that it is difficult to change technological equipment, a considerable number of factories and enterprises do not invent and produce new goods; they keep producing outdated ones. There are many designers and other technicians in the factories and enterprises, but there is no knowing what they are doing. In a capitalist society such people would have been fired.

With a correct view of science and technology, leading economic officials must make an active investment in this field and ensure full

conditions to raise the country's science and technology to the world standard as soon as possible. They must develop science and technology so as to ceaselessly improve outdated equipment and the quality of products.

For a fresh upsurge to be brought about in socialist economic construction, economic executives must guide economic work efficiently.

Our Party's lines and policies with regards to economic construction are all impeccable. An upsurge in economic construction is not being witnessed now because the officials in economic leadership do not guide the implementation of the Party's lines and policies in concrete detail.

When he goes to rural communities, Comrade Kim Il Sung sits with farmers without ceremony, discusses problems with them as a parent would, and gives meticulous guidance to farming scientifically and technologically—measuring the temperature of paddy fields and himself counting one by one the number of leaves on rice seedlings, stems, and grains of rice. But the leading officials in the agricultural sector do not do their work as meticulously as he taught them; they guide farming by rule of thumb. Not many of them perform it scientifically and technologically as required by the Juche farming method. The leading officials in the industrial sector do their work by running here and there to solve the problem of electricity when electricity is in short supply, and again going to and fro to obtain oil if it is running short. In short, the way they work now can be called patching-up guidance, foreman-style guidance.

If they continue to do their work as they do now, they cannot improve economic work. Bearing in their minds that economic work is a heavy task they have assumed for the Party and their fellow people, they must make a change in their guidance of this work.

They must efficiently organize economic work.

Economic work can be successful only when it is supported by detailed organization. Officials in the economic leadership have so far stressed much about boosting production in Komdok, but it was

not supported by efficient economic organization; so production was not raised there. After the organizations and members of the League of Socialist Working Youth across the country rose up to give support to Komdok, production was somewhat boosted. Economic work is not efficient because the economic executives, themselves becoming aristocrats and bureaucrats, do not organize economic work as they should. If we do it efficiently, we will be fully able to develop the economy rapidly. Economic executives must organize economic work scientifically and meticulously, without leaving even a slightest gap on the basis of concrete knowledge of the situation at lower units.

Economic officials should not confine themselves to organizing economic work, but forcefully demand the officials in the lower units to carry it out. Making strong demands in work is not necessarily bureaucratic work style. I make strong demands of the senior officials of the Party Central Committee and other officials who work near me. I frequently criticize them; regarding this as an expression of my love for comrades, they make positive efforts to work better.

Defeatism must be eliminated among economic executives.

Yielding to difficulties is a harmful ideological trend that hampers our advance. In order for the officials in economic leadership to guide economic work efficiently in any difficult circumstance and frustrate the anti-socialist schemes of imperialists and reactionaries through successful economic work, they must completely overcome defeatism.

This ideological deviation being revealed among economic executives can be noticed in their keeping still, neither racking their brains nor making efforts, saying that their superiors should solve knotty problems for them, even if they pledged in front of the latter that they would do so; they also pass tasks on to their subordinates, to their superiors or to their colleagues, tasks they should solve on their own responsibility. Some of them only complain about the conditions they face and ask us to help them by enlisting the officials of the Party Central Committee, instead of trying hard to

“sow seed and reap a harvest from it”. This is none other than shifting their duty to the officials of the Party Central Committee. Making no effort to do what they ought to do on the part of the officials in the economic leadership is negligence of duty. This should also be seen as an expression of defeatism. It is necessary to analyse anatomically the expressions of defeatism revealed among economic executives.

Defeatism is produced from a lack of faith in socialism and trust in the people’s strength. With a firm faith in socialism, economic executives must enlist the people’s strength so as to carry out the economic tasks assigned to them. They must be firmly convinced of the advantages of our socialist economic system and the Taean work system, go among the producer masses, and give full play to their revolutionary enthusiasm and creative activeness.

A strong struggle against defeatism must be conducted among the leading economic officials. Defeatism is being revealed now among them in various forms, such as negligence of duty, complaining of conditions, expediency and so on; so the struggle against it must be conducted in combination with the struggle against various outdated ideas and outdated methods and styles of work.

The officials in the economic leadership should constantly improve their political and practical qualifications and scientific and technological qualifications.

Science and technology is developing rapidly and the scope of the economy is increasing with each passing year. In accordance with this practical circumstance, officials in the economic leadership should improve their political and practical qualifications and scientific and technological qualifications. Only then can they guide the economic work properly. Nevertheless, their qualifications are not keeping step with the developing situation. Recently I got acquainted with the dossiers on the senior officials of the Administrative and Economic Guidance Committee of South Hwanghae Province. I found that most of them learned science and technology and the knowledge of economic management either during the days of postwar

reconstruction or in the days when the foundation of socialism was being laid. Economic leadership posts have been filled by those who accumulated rich experience while working in the field of administration and economy for a long time, but their qualifications are very poor, as they have not made efforts to improve their knowledge of science and technology in step with the developing situation. In the past economic executives frequented the Grand People's Study House to study new science and technology, but it seems this is not the case now. There is a problem in self-study and self-cultivation among the leading economic officials.

Economic executives must study hard to get well acquainted with the Party's lines and policies. They receive instructions directly from the leader at important meetings or are regularly informed of his instructions and Party policies in large number; so in the course of this, they must have a correct understanding of them and, while making efforts to carry them out, make them their flesh and bones, their faith. While working strenuously, they must find time to study the Party's lines and policies systematically and comprehensively and learn them thoroughly. They must always take with them books on science and technology and various newspapers and periodicals and study them, improving their scientific, technological and cultural qualifications and getting acquainted with the situation.

Holding the great leader in high esteem, we must expedite the revolution and construction, thus further exalting the brilliance of the socialist motherland.

I will be faithful to the Party and revolution to the last with all my effort and, whatever anyone says, lead the Party and rally all the people as one, performing without fail the revolutionary tasks facing us and building on this land a prosperous socialist and communist society.

Let us unite in one mind and will, you believing in me and I believing in you, and work stoutly for the development of the Party and the complete victory of the revolutionary cause of Juche.

## **OUR SOCIALISM CENTRED ON THE MASSES SHALL NOT PERISH**

**Talk to Senior Officials of the Central Committee  
of the Workers' Party of Korea**

*May 5, 1991*

The masses of the people have an age-long desire to enjoy an independent and creative life to the full in a society which is free from exploitation and oppression. In order to realize this desire, they have struggled, shedding their blood, against their oppressors. They have established a socialist society by overcoming all the trials that faced them. Socialism is a new social system which differs fundamentally from all the exploitative societies that have existed in human history. As such, it has to blaze a trail despite fierce struggles against the class enemies. Therefore, it may meet with transient setbacks in its progress. However, mankind's advance along the road of socialism is a law of historical development, and no force can ever check it.

Socialism, which has been established to meet the people's desire for independence and the requirements of the times, derives its unconquerable might from the masses' support for it and their confidence in it. Our people's support for and confidence in socialism are unshakable. Through their own lives they have experienced how precious the socialist system is. Throughout the decades of building socialism in our country there has never been any political instability or any wavering. Today the imperialists and reactionaries are working

viciously to wipe out socialism, but our socialism continues to advance boldly along the path it has taken, without being swayed in the least by the enemy's dastardly attacks and slander. The progressive people of the world admire the durability and indestructibility of our socialism.

The secret of its durability and indestructibility is that it is centred upon the masses, that it has made the masses the genuine masters of society and that it has devoted everything to the service of the masses. Because our socialism serves the masses, our people regard socialism as the cradle of their lives and of their happiness, and they entrust their destiny entirely to socialism. Our people, who are enjoying unlimited happiness and a genuine life in a socialist society under the wise leadership of the Party and the leader, are working with devotion to safeguard the socialist system and accomplish the socialist cause.

## 1

Socialism in our country is the socialism of our own style; it is the application of the great Juche idea and is centred upon the masses.

The great leader Comrade Kim Il Sung, in founding the Juche idea many years ago, reflected the aspirations of the masses and the requirements of the times. He has thus provided our age, the age of independence, with a new guiding ideology.

The Juche idea is a man-centred outlook on the world. It has clarified the essential qualities of man as a social being with independence, creativity and consciousness. It has, on this basis, evolved the new philosophical principle that man is the master of everything and decides everything. The Juche idea has established the viewpoint and attitude of dealing with everything in man's interests and approaching all changes and developments on the basis of man's activities. The Juche idea has raised man's dignity and value to the

highest level. Because it is the embodiment of the Juche idea, our socialism is a man-centred socialism under which man is the master of everything and everything serves him.

By man, whom it regards as the master of everything and as the most precious and the most powerful being, the Juche idea means the working masses. The Juche idea views the masses as the driving force of social movement. The social movement is started and developed by the independent, creative and conscious activities of the people, its driving force. Without the participation of the masses, no social movement for the transformation of nature and society can take place, nor can socio-historical progress be made. The masses are the driving force of social movement because they create everything in society and, through their struggle, ensure the progress of history. Although they promote the social movement and make history, they cannot occupy the position of masters in all societies. In an exploitative society, the exploiting class that eats the bread of idleness, not the history-making masses, is king. A socialist society is one that puts an end to the society in which the position of master is inverted; it makes the masses the genuine masters. Our socialism is centred upon the masses in that it makes them the masters of everything, commensurate with their position and role in socio-historical progress, and makes everything serve them.

Our socialism for the masses meets the aspirations and desires of the working class most thoroughly. The Juche idea is the revolutionary ideology of the working class, and it represents the desires of the working class. It identifies the working class as the core of the driving force of the revolution. The working class embodies in itself at the highest level man's intrinsic desire to live and develop independently and creatively. It requires that man leads an independent and creative life, free from all manner of enslavement and bondage. It has the historical mission of emancipating not only itself but all the members of society from every form of enslavement and bondage and bringing complete independence to the masses.

In former days our country was a backward colonial, semi-feudal

society, and so the working class was not large, yet it was the strongest in the spirit of independence and revolution. As this advanced class, it constituted the core of the revolutionary forces. Ever since the anti-imperialist, anti-feudal democratic revolution, the great leader has held up the working class as the leading revolutionary class and has made its class requirements and national requirements the starting-point of all his revolutionary lines and policies. In our country all the revolutions—the anti-imperialist national-liberation revolution, the anti-feudal democratic revolution, the socialist revolution and the building of socialism—have been carried out successfully under the leadership of the working class. Our working class has grown steadily in strength, its role has increased and it is now successfully assimilating the whole of society to itself. With its gradual transformation on the pattern of the working class, the general appearance of our socialist society is being perfected as a society assimilated to the working class, as a classless society.

When I say that our socialism meets the intrinsic desire of the working class, I do not mean that our socialist society exists only for the working class. The requirements of the working class agree with those of all the other classes and sections that are interested in social progress; the society that satisfies the requirements of the working class also meets the requirements of other classes and sections. The Juche idea has defined as the components of the driving force of the revolution not only the working class but also the peasantry, the intelligentsia and other broad sections of the population, and advocates that their interests, too, should be met.

The peasantry, along with the working class, constitutes the major component of the driving force of the revolution; it is the motive force of the revolution. In former days when the peasantry accounted for the majority of the population in our country, it was always an important matter in the revolution to meet the interests of the peasants in full. In regarding the peasantry, along with the working class, as the main revolutionary force, the great leader saw to it that all the

problems arising in the revolution were solved to meet the requirements of the peasantry, as well as those of the working class. Under the wise guidance of the Party and the leader, the agrarian reform was carried out to meet the age-long desire of the peasants to own land, and the socialist revolution in the postwar years was accomplished on the principle of voluntary cooperation and in the original way of reorganizing the form of the rural economy on socialist lines prior to technical re-equipment; all this was in accordance with the desire of the peasantry. With a view to the ultimate realization of the desire of the farmers, the leader published the theses on the socialist rural question and has given energetic guidance to the struggle to implement these theses. Our Party's consistent policy in championing the farmers' interests is to ensure that the state and society help the farmers in every possible, responsible manner to realize their desires and requirements. In our country, as indicated by the theses on the socialist rural question, the working-class guidance of the farmers, industrial assistance to agriculture, and urban support for the rural communities are being stepped up in every way, and the cause of making agriculture industrial and modern and of assimilating the farmers to the working class is being realized with success.

Intellectuals play an important role in the revolution and construction, and their role is enhanced with social development. It is very important in the revolution and construction to deal with intellectuals properly. Ever since the first days of his revolutionary activities, the great leader has regarded intellectuals as a component of the driving force of the revolution, as a major revolutionary force, and has guided them to work for the revolution. In view of the fact that the old-line intellectuals, as colonial intellectuals, had the anti-imperialist spirit of independence and a democratic revolutionary spirit, our Party trusted them without hesitation, re-educated them and guided them to work for the working class. It has also trained a large number of new intellectuals of worker and peasant origin and thus built up an army of intellectuals. Under the wise leadership of the

Party and the leader, our intellectuals are making an active contribution to the cause of socialism and communism by displaying all their revolutionary enthusiasm and creative talents in all fields of the revolution and construction.

The exploiting class is not the driving force of social movement; it is a reactionary force and the target of the revolution. Dealing with the working masses as the driving force of the revolution and viewing the exploiting class as the target of the revolution on no account mean that people's standpoint and attitude towards the revolution and counterrevolution should be defined merely on the basis of their social class. People's social class influences their actions, but it does so through their ideological consciousness. Even people of an undesirable class origin, if under a revolutionary influence, can contribute to the revolution. The Juche idea's approach towards people of different classes and strata is that they should be judged by their ideas and actions and that the people who help towards social progress and the revolution should be trusted as part of the driving force of the revolution, without their social class origin being questioned.

Our Party has never hesitated to trust all the people who have come out in the struggle for the masses' independence, and has guided them along the path of revolution. For the anti-imperialist, anti-feudal democratic revolution in our country, our Party formed a revolutionary force of not only the major classes, but also conscientious national capitalists, honest men of religion and all other forces that were opposed to imperialism and aspired to democracy. In the socialist revolution, it did not eliminate rich peasants and capitalist businessmen and entrepreneurs; it admitted them into the cooperative economy on the principle of voluntary participation and led them to be transformed into socialist working people. Our Party has been leading all these transformed people to socialism and communism by trusting them as its lasting companions, rather than as temporary fellow travellers, no matter which class or stratum they came from.

Our socialism has been able to grow stronger and develop steadily, enjoying the unqualified support and confidence of the masses, because our Party has strengthened the driving force of the revolution and has built our socialism on the most durable and broadest foundation of social classes by promptly frustrating the counterrevolutionary schemes of a handful of hostile forces on the strength of its just class and mass line, at the same time as rallying different sections of the broad masses behind itself and the Government of the Republic.

The members of a social collective are bound together by both the interests of the collective and those of individuals. The manner of combining these two categories of interests is an important factor that determines the progressive character of the social system. A capitalist society is ruled by egoism which sets the interests of the community against those of individuals and places the interests of individuals above those of the community. Egoism inevitably results in social inequality and an increasing imbalance between rich and poor, and it produces conflicting relations among people. Egoism conflicts with the intrinsic nature of man as a social being. Because he is a social being capable of shaping his destiny only within the social community, man has an intrinsic need for collectivism. The Juche idea has made clear that the masses, and not an individual, are the driving force of the revolution and that collectivism, and not egoism, is an intrinsic requirement of man. The basic requirement of collectivism is that the interests of the collective should be placed above those of individuals, that the two types of interests should be harmonized and that the interests of individuals should be realized through the realization of those of the collective. That which is contrary to collectivism is not the individual interests themselves but egoism which seeks to satisfy only individual interests at the expense of collective interests. In our socialist society, which is the application of the man-centred Juche idea, the interests of every individual are respected, and the maximum social benefits and consideration are accorded to every member of the society, on the basis of protecting

the interests of the collective thoroughly, and the relationship of the unity and cooperation of the whole society is fully mature.

A country and nation is the most comprehensive of social communities. It is a solid organization of people, a body with a common destiny, that has been formed socially and historically. The revolution and construction are conducted with the country and nation as a unit, and the interests of the social collective and those of the masses are realized within the unit of the country and nation. Outside the country and nation the masses cannot realize their desire for independence. The Juche idea regards the safeguarding of the independence of the country and nation as a fundamental requirement for realizing the masses' independence. When the imperialists are working viciously to trample upon the sovereignty of the country and nation, the thorough safeguarding of its independence is vital to meeting the masses' desire for independence and their interests.

With the clear understanding that independence is the lifeblood of the country and nation, our Party and our people have always made it their cardinal task to safeguard the independence of their country and nation in their struggle for the revolution and construction. As a result, we have been able to build a dignified and powerful socialist country which is independent, self-sufficient, and self-reliant in its defence; we have been able to continue our dynamic advance along the revolutionary road by foiling the now-worsening anti-socialist moves of the imperialists and reactionaries.

The struggle to champion the interests of the country and nation and to realize its independence is linked with the worldwide struggle for independence. Realizing worldwide independence by opposing the domination and subjugation of one country and nation by another and inequality among nations is a major requirement of the Juche idea which advocates independence. The cause of realizing independence throughout the world requires, as essential, friendship and cooperation among countries and nations. Strengthening cooperation among all countries and nations, large and small, on the principles of independence, equality and mutual respect creates favourable

conditions for the people to realize their independence. At a time when the allied imperialist forces are resorting to evil schemes to trample upon the independence of the masses, it is very important to strengthen anti-imperialist international solidarity. All countries and all nations that advocate independence must unite solidly and struggle jointly under the revolutionary banner of anti-imperialist independence. Only then will they be able to frustrate the imperialists' schemes of intervention and aggression and succeed in achieving independence throughout the world.

Our people, guided by the ideals of independence, peace and friendship, have been strengthening international solidarity and developing the relations of friendship and cooperation with the peoples of all countries who aspire to independence; they have been effecting multilateral exchange with all the countries that are friendly towards ours, on the principles of equality and mutual benefit. In spite of the difficult conditions in which they are conducting the revolution and construction in direct confrontation with the US imperialists, our people have been giving unstinted material and moral support and encouragement to the peoples of the third world who are struggling for independence.

Being the application of the Juche idea, the revolutionary idea of the era of independence, our socialism is the best socialism; it is centred upon the masses and strongly champions the desire of the working class and other social strata, the nation's right to independence and the aspirations of the world's people to independence.

Socialism is a cause for the masses, and socialism and the interests of the masses can never be separated. In order to safeguard the interests of the masses, we must be faithful to the cause of socialism, and in order to champion the cause of socialism, we must thoroughly safeguard the interests of the masses. The aspirations and demands of the masses are the criterion for judging the truth of all social phenomena and the guide to all revolutionary activities. In future, too, we must at all times attach prime importance to the interests of the

masses in the revolution and construction and deal with everything to meet them. We must firmly maintain the principle of thoroughly defending the fundamental interests of the masses and meeting their immediate interests by closely combining the two.

In order to build socialism that is centred on the masses, we must adhere to a revolutionary stand which enables the masses to maintain their position as the masters of the revolution and construction and play their role as such. No matter how much importance we may attach to the desires and interests of the masses, we shall be unable to meet them properly in practice if we do not maintain a correct stand in our efforts to meet them.

If the masses are to maintain their position as the masters of the revolution and construction and to play their role as such, they must adhere to the Juche stand, in other words, the stands of independence and creativity. The stands of independence and creativity are the fundamental stands which must be maintained in the revolution and construction.

The independent stand is the stand for the masses to maintain their independent position as the masters of the revolution and construction and of their own destiny; the basic requirement of this stand is for them to exercise their rights as the masters of the revolution and construction and fulfil their responsibilities as such. The independent stand is expressed in exercising the right to independence in all spheres of social life. If the masses are to exercise the right to independence, they must deal with all matters in the revolution and construction by their own decisions and judgements so as to meet their desires and interests. The right to independence is not provided by others. The masses must win their independence and defend it through their own struggle as the masters of their own destiny. If the masses are to maintain their position as the masters of their own destiny and safeguard their right to independence and their dignity, they must accept full responsibility for solving all problems on the principle of self-reliance.

The creative stand is the stand for the masses to fulfil their role as

people who transform nature and society and shape their own destiny; the basic requirement of this stand is for them to believe in their own inexhaustible creative power and solve all problems creatively by relying on their own creativity. A social movement is a creative movement; it is the process of a struggle between the new and the old. The masses are creators; they overcome the old and create the new. History advances and the revolution is promoted on the strength of the inexhaustible creativity of the masses. In order to give a strong impetus to the revolution and construction, we must maintain the attitude of fostering the creativity of the masses and enhancing their creative role. The creative activities of the masses are always conducted in concrete subjective and objective conditions. The thoughts and feelings, as well as the preparedness, of the masses who create new things vary according to the countries they live in, and the socio-economic and material conditions under which the creative activities are conducted also differ from country to country. In the revolution and construction one must always adhere to the attitude of solving every problem to suit the specific situation in one's own country.

The practical experience we have gained in our revolution clearly shows that when the Juche stand is firmly maintained any problem, however complex and difficult, in the revolution and construction can be solved.

The socio-historical conditions of our revolution made it imperative to solve every problem from our own conviction to meet the will of our people and to suit the actual situation in our country. We started the revolution in a backward, colonial, semi-feudal society and had to build socialism under difficult circumstances in which the country was divided into the north and the south and everything was destroyed in the war. No ready-made formula capable of coping with such a situation could be found anywhere, still less one capable of blazing a trail in building socialism after the establishment of the socialist system. This required us to consider for ourselves all the problems raised in the revolution and construction and find solutions

that suited the situation in our country.

From the Juche stand the great leader advanced original theories on the anti-imperialist national-liberation revolution, the anti-feudal democratic revolution and the socialist revolution, and he systematized them; he has perfected a new theory on the building of socialism and communism in a comprehensive manner. The theory and strategy and tactics on the revolution and construction the leader authored by implementing the Juche idea are a revolutionary theory centred on the working masses; they are the strategy and tactics of the revolution which are based on the role of the working masses. They are a perfect revolutionary theory of communism which encompasses a comprehensive system of the theory of national, class and man's emancipation and the theory of the transformation of society, nature and man. Because the original revolutionary theory and strategy and tactics evolved by the leader light up their way ahead, our people have been able to carry the cause of socialism along a straight path to victory without the slightest deviation.

The internal and external situation of our revolution was very complex; this made it vital for our people to promote the revolution and construction for themselves by fully displaying the revolutionary spirit of self-reliance. It is not easy for a small country to conduct the revolution and construction by itself. It was particularly arduous for our country to build socialism from scratch by its own efforts because the country was in sharp confrontation with a formidable imperialist foe and because it took over only backwardness, poverty and a devastated economy from the old society and the preceding age. However, our people did not undertake the revolution and construction with the help of anyone else. They were firmly convinced of their being the masters of their own destiny and of being capable of shaping their own destiny, and they formed a solid union behind the Party and the leader and hewed out the path of socialism, overcoming every trial by their own efforts.

Because it has adhered to the Juche stand in the revolution and construction, our Party has been able to uphold the dignity of the

nation and revolutionary principles under all circumstances, however complicated, and firmly carry forward the cause of socialism. The prevailing complex situation requires that we should maintain the Juche stand still more firmly in the revolution and construction. With the imperialists and reactionaries resorting to vicious anti-socialist manoeuvres and directing the spearhead of their attack at those countries which maintain revolutionary principles, we must adhere to the Juche stand in the revolution and construction more firmly than ever before. We must be fully aware that adhering to this stand is vital to the destiny of the country and the nation, and consistently implement the Party's line and policy of independence, solving all problems to suit the situation in our country by drawing on the creativity of our people.

## 2

The socialism of our own style which is centred upon the masses and has been built by our own efforts to suit the situation in our country, in accordance with the line chosen by our people, is displaying great advantages and vitality.

Our socialist system is the best of all social systems, providing as it does an independent and creative life for the masses. Our people's desire to lead an independent and creative life to the full, free from every manner of enslavement and bondage, is being brilliantly realized in all aspects of their political, economic, ideological and cultural lives.

A political life is of decisive importance in a social life. Only when they participate in a political life as masters of the state and society can the masses lead an independent and creative life. In order to take part in a political life as masters, as masters of their destiny, the masses must have political power in their own hands.

Motivated by the Juche idea, the great leader a long time ago proposed the original line of a people's government and led our people to build their government in accordance with their will. The people's government established by our people in accordance with their own will is a genuine people's government of which the working class and the broad working masses are the masters and which firmly champions the interests of the people.

In our country, where the people are the masters of the government, all the working people, as equal members of society, participate in all aspects of the exercising of state power and state administration with the attitude befitting masters and equal political rights, and they are freely conducting socio-political activities.

Our socialist society is a genuinely democratic society which fully provides the people with true political rights and freedom. By nature, socialism cannot be separated from democracy. Only socialist democracy is true democracy.

As long as there is a class struggle, democracy assumes a class character and is linked with dictatorship. Socialist democracy gives full scope to democracy for the masses, but it exercises dictatorship over the class enemies who infringe upon democracy. The fact that the imperialists and reactionaries slander socialist democracy because socialist society exercises dictatorship over the class enemies means, in the final analysis, that they want us to open the way for their criminal moves against socialism. When the imperialists and their stooges commit subversive acts and sabotage against socialist democracy, it is only natural that sanctions are applied against the class enemies who infringe upon the independence of the masses. The bourgeois democracy which the imperialists and reactionaries try to force upon other people is anti-popular "democracy" which allows a handful of exploiting class members to exercise the full scope of democracy and dictatorship over the working masses. Bourgeois democracy, which harshly suppresses the struggle of the broad working masses for democratic freedom and the right to survive, can never be true democracy. The imperialists and reactionaries are

advertising the bourgeois parliamentary system and the bourgeois multi-party system as “democracy”. However, in such systems big monopolists are the real behind-the-scenes manipulators of politics. When they find even the formal parliamentary system or the multi-party system to be an obstacle to their reactionary rule, the imperialists and reactionaries immediately overthrow it and resort to overt fascist rule. There is clear historical evidence of this.

The popular character of socialist democracy and the anti-popular character of bourgeois democracy are manifest with regard to human rights. In our socialist society, which regards man as most precious, human rights are fully guaranteed by law; not the slightest practice infringing upon them is tolerated. In our country full rights for the people, ranging from the rights to employment, food, clothing and housing to the rights to education and medical care, are guaranteed. No other such country can be found in the world. The imperialists and reactionaries, posing as the “champions of human rights”, are now vilifying socialism, but it is they alone who are violating human rights. The imperialists and reactionaries who commit political terrorism against innocent people and social figures demanding freedom and democracy and who deprive the working people of their elementary democratic freedom and right to exist have no entitlement to talk about human rights. The violent attacks upon human rights perpetrated in south Korea at the instigation of the US imperialists clearly show how hypocritical and shameless the imperialists’ professed “championing of human rights” is.

Socialist democracy is guaranteed by the observance of the socialist law. The observance of the socialist law is a democratic procedure, which fundamentally differs from the bourgeois legal procedure, which is a means of ruling the people by force. Socialist society is an organized society based on collectivism, and social organization is guaranteed at a high level by socialist law. People’s democratic rights and freedom are ensured by socialist law and good social order. Unlike capitalist law, which is an anti-popular means for the reactionary ruling classes to rule, our socialist law reflects the will

of the working masses and is abided by thanks to the high level of their consciousness. Our people, thanks to our most popular socialist legal code, are being provided by law with full democratic rights and freedom as the masters of the state and society.

In socialist society, democracy is combined with centralism. If everyone thinks of himself with no regard to centralism, the masses will fail to realize their desire for independence. Democratic government is precisely an undertaking to incorporate the desires of the masses into policies and embody them as the will of the masses. It is only when the state provides centralized leadership under the guidance of a working-class party that true democracy can be guaranteed. Ensuring the centralized leadership of the state is a natural requirement of a socialist society. In a socialist society, all the members of which are integrated into a socio-political organism and live by helping and leading one another forward, the state is responsible for the life of everyone. That the state takes the responsibility for looking after all the members of society is an intrinsic advantage of a socialist society over a capitalist society. In a capitalist society the people's lives are the concern of the individuals alone, and they are left to the mercy of spontaneity; the bourgeois state does not care at all if people starve to death. In a socialist society the state function of taking responsibility for everyone's life is performed by the centralized leadership.

The performance of centralized leadership by the socialist state is not merely an exercise of power. Of course, the socialist government exercises its power in conformity with its character, but the socialist government, the master of which is the people and which serves the people, must not consider itself as omnipotent. Only the government of the exploiting class which rules the people politically regards its power as absolute. The socialist government of our country is not merely a power organ, but a government which serves the people; it represents the working people's right to independence, organizes their creative ability and activity, is responsible as the national administrator for the people's lives and protects their interests. If the

socialist state allows its function of centralized leadership, which is necessary for the performance of its mission and duty as the servant of the people, to weaken it cannot fulfil its responsibility to provide a livelihood for the people and, worse still, a state of anarchy may be created in the socialist society and socialism may be endangered. For the purpose of obliterating socialism, the people's enemy is, under the cloak of "democracy", working against the centralized leadership of the socialist state.

We must continue to strengthen the people's government, enhance its functions and role, establish more thoroughly the attitude of observing socialist law and the democratic way of life and thus give free rein to socialist democracy. By carrying out the Party's lines and policies and implementing the revolutionary mass line, our people's government organs must fulfil their mission and duty honourably as administrators responsible for the people's lives.

People participate in a political life in society through not only the government but also political parties and social organizations. If they are to become the genuine masters of politics, the masses of the people must not only be masters of the state power, but also lead a political life in parties and other organizations, as befitting masters. The importance and role of a political life in parties and social organizations become greater in a socialist society because a socialist society is a society in which the leader, the party and the masses make up a socio-political organism. In a socialist society, people can preserve their socio-political integrity and maintain close ties with the leader only when they lead a political life in a working-class party and the political organizations led by it. Our working people regard it as valuable to lead a political life in a Party and the political organizations led by it, and they participate willingly in their activities.

Democratic centralism is a principle of the organizational life of our Party and working people's organizations. In a politico-organizational life there is neither a superior nor a subordinate; everyone exercises his rights and performs his duties on an equal basis. Democratic

suggestions made by Party members and the working people through their Party and working people's organizations are incorporated into Party and state policies, and it is on the strength of their creative initiative that these policies are carried out.

Party and working people's organizations form a school for educating and training Party members and the working people. Through their politico-organizational life Party members and the working people digest the leader's revolutionary ideas as their political pabulum, and they train themselves with the help of their organizations and comrades. In our country all Party members and all the working people are fully equipped with the Juche idea and, rallied rock-solid behind the Party and the leader, promote their valuable socio-political integrity; this would be totally inconceivable if they did not lead a revolutionary politico-organizational life.

The imperialists and reactionaries disparage a political life in a working-class party and other political organizations led by the party as if it were the "restraint" of freedom; they do so precisely because a politico-organizational life is an important source of the politico-ideological might of socialist society. If people in a socialist society do not lead a proper political life in a working-class party and other political organizations led by the party, they cannot preserve their socio-political integrity; worse still, they may go astray and ruin their socio-political integrity and even play into the hands of the reactionaries, being deceived by counterrevolutionaries. It is only when they lead a revolutionary politico-organizational life that they can play a part in implementing Party and state policies as befitting masters and live a worthwhile life. We must consolidate and develop our well-regulated politico-organizational system, encourage Party members and the working people to strengthen their spirit of leading a voluntary politico-organizational life and ensure that all the people promote their socio-political integrity.

An economic life constitutes the basis of a social life. The independent and creative life of people is guaranteed by a free and prosperous economic life.

Since the masses are the masters of their own destiny they must be the masters of their economic life. Whether they become the masters of their economic life or not depends upon the economic system of the society, the system of ownership in particular. The masses create social wealth in the outmoded exploitative society, but they are not the masters of this wealth because they have been deprived of the means of production by a handful of members of the exploiting class. The masses who aspire to a new society free from exploitation and oppression desire, above all else, to own the means of production. This desire has become a reality in our country through the democratic and socialist revolutions. In our country the social ownership of the means of production holds undivided sway and, on the basis of this, the masses have become the genuine masters of their economic life and enjoy an independent and creative life.

The imperialists and reactionaries, loudly advertising the “advantages” of private ownership, are urging socialist countries to abandon social ownership and revert to private ownership, but the reactionary nature of the system of private ownership was proved a long time ago. The vaunted “advantages” of private ownership represent unbridled competition to rake in more money, competition based on the law of the jungle. This competition inevitably engenders exploitation and oppression and degrades the working people to the slaves of capital. Only in a socialist society which is based on social ownership can the masses enjoy an independent and creative life as the genuine masters of society. The people of our country have themselves experienced that social ownership alone provides them with a prosperous and cultured life; they hold the system very dear and strive with devotion to consolidate and develop it. The consolidation of social ownership is a law-governed requirement of the socialist society for it to develop. We must accomplish the historic task of establishing single all-people ownership by bringing cooperative ownership closer to all-people ownership while steadily enhancing the dominant role of the latter.

A socialist economy in which the masses own the means of

production must be managed by the masses themselves. By establishing the Taean work system, the great leader provided the best form of economic management whereby the socialist economy is managed by the masses themselves. The Taean work system is a fully scientific form of communist economic management which embodies the revolutionary mass line. In this work system the mass line is implemented admirably through the collective guidance of the Party committee. The collective guidance of the Party committee renders it possible to prevent individuals from managing the economy in a subjective and arbitrary manner, to enlist the complete wisdom of the masses and to encourage them by political methods to fulfil their economic tasks. The guidance of the Party committee over economic work, a method evolved by our Party, is essentially a form of policy guidance, political guidance, and it precludes the Party from taking administrative work upon itself and from working by administrative methods. In accordance with the decision of the Party committee, the Party officials work among the people, which is political work, and the administrative and technical workers do economic and technical work. Thanks to the collective guidance of the Party committee, all economic work is carried out in accordance with the Party's policies, the opinions of the masses are reflected in the management of the economy, and the sense of responsibility of officials and the enthusiasm of the people are displayed at a high level in their performance of economic tasks. The superiority and vitality of the Taean work system have been clearly demonstrated in practice. We must continue to implement the Taean work system to the full so as to develop our socialist economy at a steady and high rate by drawing on the unfathomable creativity of the masses, and we must provide our people with a richer and more cultured life.

Creative labour occupies an important place in an economic life. Through his labour man creates the material and cultural wealth he needs in his life and, in the course of this, trains himself into a more powerful being. The right to labour is one of the basic rights a man should enjoy as the master of society, and how this right is guaranteed

is an important factor defining the progressive character of the social system.

Our socialist society grants the working people the full right to labour. Our working people are provided by the state with stable jobs in accordance with their abilities and aptitudes. The word “unemployment” has no place in the vocabulary of our people. Only in our socialist society which treats man as the most precious being is this true. A capitalist society, which regards man as the object of exploitation and as a producer of surplus value, cannot provide the working people with stable jobs. Capitalists use unemployment as a lever for speed-up and for exploiting the labour force at a lower cost. In a capitalist society a large number of unemployed and semi-unemployed people wander the streets, and even employed people have the constant fear of being dismissed.

For creative labour to be a more worthwhile effort, the working people should be freed from backbreaking labour and provided with more cultured and hygienic working conditions. The more the productive forces of society develop, the greater is the possibility for providing improved working conditions. But how this possibility is implemented depends largely on the character of the social system. Our Party raised the technical revolution for freeing the working people from hard labour as a task of the continuous revolution to be performed after the socialist system was established, and is striving to carry it out. Under the wise leadership of the Party and the leader, the historic task of freeing the working people, who have been freed from exploitation and oppression, from backbreaking labour is being fulfilled with success in our country. We must continue in our country to strengthen this, the best socialist labour system, press on with the technical revolution until we eliminate hard and backbreaking labour once and for all and make our people’s creative labour more worthwhile.

Providing people with an equitable and affluent material life is a major requirement of socialist economic life. An equitable and affluent life is guaranteed for the masses only by the people-oriented policies of the working-class party and the socialist state.

Thanks to the people-oriented policies of our Party and the Government of our Republic, all our people are provided by the state and society with all the practical conditions they need for adequate food, clothing and housing and enjoy an equally happy life. They are supplied by the state with provisions virtually free of charge and receive the benefits of free education, free medical care and all the conditions they need for adequate food, clothing and housing. Moreover, as a result of the abolition of taxation, this word has disappeared from their vocabulary. In our country the state takes responsible care of the old and disabled people and children who have no means of support. In our country preferential, social treatment is accorded to merited people, including veterans who have been disabled in the fight for the noble cause of the country and the people, and the Party and the state take warm care of them. Our people receive many benefits from the Party and the state. The people-oriented policies of our Party and the Government of the Republic are eloquent proof of the advantages of our socialist system which is centred upon the masses.

The “welfare policies” pursued in capitalist countries are fundamentally different from the people-oriented policies of a socialist society. They are aimed at disguising the class contradictions in that society and at pacifying the resistance of the working masses. Even if the “welfare policies” are enforced, this is done only in name and cannot improve the life of the working people.

In our country the socialist principle of distribution according to the quantity and quality of work done has been put into effect and such economic levers as pricing are used to suit the transitional character of socialist society. Wages and prices are assessed on the principle of improving the standard of living of the people systematically and equitably, and differences in wage-scales are slight and are narrowed gradually. The prices of mass consumption goods are set low, and those of goods essential to children and students even lower.

Under the wise leadership and great consideration of the Party and the leader all the members of our society are equally prosperous, free

from any worries about food, clothing and housing, and are leading a happy life helping and leading one another forward. This is a characteristic of the socialist material well-being our people enjoy. We must not only continue to adhere to the most advantageous people-oriented policies by which the Party and the state take responsible care of the material well-being of the people but also develop them as socialist construction progresses.

Material guarantees for the people's economic life are secured by the development of the nation's productive forces.

The socialist system provides a broad avenue for the development of the productive forces. The socialist economy which serves the people is not a market economy but a planned economy; it is not a dependent but an independent economy. The market economy which is geared to money-making and the dependent economy which enriches foreign monopolists totally conflict with the interests of the masses; neither of them can develop as fast as the socialist economy that develops on a planned and independent basis. The imperialists and their mouthpieces claim that the developed capitalist countries owe their "material prosperity" to what they call the "advantages" of the capitalist economic system, but this is a lie that deceives nobody. The developed capitalist nations have long been taking the road of capitalism, but the socialist countries were once economically backward or colonial or semi-colonial countries. The capitalist countries have achieved "material prosperity" through the harsh exploitation of the working people and the colonial plunder of the people of the third world while the socialist countries have not allowed themselves to do so. The imperialists may make colonies of some backward countries and invent "material prosperity" for the purpose of using it in their confrontation with the socialist countries, but this type of dependent economy can never bring genuine prosperity to the working masses, no matter how developed it is. Only a socialist economy developing on a planned, independent and national basis can bring genuine prosperity and happiness to the working masses. Only by building a sound independent national

economy which develops in a planned way is it possible to secure political independence, strengthen the material and technical foundations of socialism, improve the people's material prosperity and give rein to the advantages of the socialist system.

When the imperialists are working craftily to impose the capitalist market economy upon other countries and make inroads into their economies by using "economic cooperation" and "aid" as a bait, it is all the more important firmly to maintain the principle of building a socialist economy. Under the leadership of the Party our people have built a powerful, independent national economy by giving full scope to the advantages of the planned socialist economy. They are pushing ahead with socialist construction, in spite of all the economic blockades imposed upon them by the imperialists and any world economic upheaval. We must further increase the economic might of the country and continue to improve the material prosperity of the people by carrying through the Party's policy of unified and detailed planning as well as its line of building an independent national economy, and by effecting a continual upsurge in the building of the socialist economy. We must develop economic exchange and cooperation in every way on the principles of equality and mutual benefit with all countries that are friendly towards our country. But we must reject all the imperialists' attempts to make inroads into our economy.

An ideological and cultural life is an important aspect of a social life. Through their ideological and cultural life people develop their independent ideological consciousness and creative ability, satisfy a variety of their cultural and emotional needs and acquire noble mental and moral traits.

A major characteristic of an ideological and cultural life in socialist society is that the masses not only create mental and cultural wealth but also own it and enjoy a noble ideological and cultural life. Since the masses are the masters of a socialist society, the working-class party and its state must act responsibly to provide the people with the conditions they need to lead a sound and rich ideological and cultural life. In our country the Party and the state act

responsibly to provide the people with the conditions they need to lead an ideological and cultural life. This is the best system, and it accords with the requirements and aspirations of the masses. It is a major characteristic of our socialist society.

Their ideological life, along with their political life, is very important to people in their social life. People's qualities are determined by their ideological consciousness, which plays a decisive role in all their activities. The confrontation between progress and reaction, revolution and counterrevolution, is always based on confrontation in the ideological field.

An ideological life in a socialist society is based on the revolutionary ideas of the working class, and our people's ideological life is based on the Juche idea, the perfect revolutionary ideology of the working class. In any society the ideological life assumes a class character. Ideological consciousness reflects the class interests and requirements of the people. No class in history has ever refrained from claiming its ideological rule in society. In a capitalist society imperialists and monopolists try to impose a corrupt reactionary bourgeois ideology on the society. But in a capitalist society, which is divided into classes and sections with conflicting interests, it is impossible for a single idea to maintain its complete sway over the society and, accordingly, it is inevitable that different ideas and trends exist. This state of affairs is painted by the imperialists and their mouthpieces as ideological "freedom". In a capitalist society, where the power of capital dominates everything, there can be no genuine ideological freedom. Monopoly capitalists seize most of the propaganda media, among them publishing and radio and television broadcasting, with the power of money and spread their reactionary ideas by force; they do not hesitate even to resort to an overt repression of thoughts which they recognize as a danger to themselves. This is the ideological "freedom" that has been much vaunted by the imperialists and their mouthpieces.

While suppressing by force of arms the spreading of the Juche idea among the south Korean people, the US imperialists and their

stooges are saying that we have no ideological “freedom”. By nature, ideas cannot be obliterated by coercion. In south Korea the ranks of adherents to the Juche idea are expanding in spite of the harsh repression by the US imperialists and their stooges. The suppression of ideas is perpetrated by those who, with no better idea, try to impose anti-popular thoughts upon other people. Our people have accepted the Juche idea, an excellent man-centred thought as their conviction, of their own accord, and from their vital need.

A socialist society naturally requires the undivided sway of the revolutionary idea of the working class. It is a law that a single idea is predominant in socialist society where the socio-economic foundations of outmoded thoughts have been eradicated and class antagonism eliminated. Of course, it is not easy for the revolutionary idea of the working class to hold undivided sway in a socialist society, this is because a socialist society still retains survivals of obsolete ideas and is subject to the ideological and cultural infiltration of imperialism. Although man’s ideological consciousness is influenced by the socio-economic conditions, the establishment of a new socio-economic system does not automatically alter people’s ideological consciousness. There can be no blank in a man’s mind; he cannot help being affected by either the revolutionary idea of the working class or bourgeois thoughts. Particularly when the imperialists and other reactionaries are bent on their evil scheme of ideological and cultural penetration into socialist countries, the slightest slackening of ideological education may result in the wind of bourgeois liberalism blowing in. It is a stereotyped trick of imperialists to try to smuggle their ideas into other countries, prior to undisguised aggression. We must foil all imperialist attempts to send the wind of bourgeois liberalism blowing into socialist countries for the purpose of undermining them ideologically.

In order to eliminate the remnants of outworn ideas in socialist societies and check the infiltration of every form of unsound ideology from the outside, we must train our people to be communist revolutionaries of the Juche type by conducting the ideological

revolution vigorously. The ideological revolution to transform the ideological consciousness of the people is a law-governed requirement in the building of socialism and communism as well as the most important revolutionary task facing the working-class party after the establishment of the socialist system. It is only when all the members of society are freed from the shackles of every manner of obsolete idea and trained to be firm communist revolutionaries of the Juche type through the ideological revolution that the driving force of the revolution can be strengthened and the cause of socialism and communism can be accomplished creditably. By laying the main stress on the ideological revolution, our Party has given its members and the working people intensive ideological education in various forms—education in the principles of the Juche idea, in Party policy, in loyalty, in our revolutionary traditions, in class attitude, in collectivism and in socialist patriotism. In this way it has equipped them fully with its revolutionary ideology, the Juche idea, and is imbuing the whole society with this single ideology. Our working people are fully displaying the revolutionary spirit of working with devotion for the Party, their fellow people, society and their collective. This is the true nature of the ideological life of our people, and a sure guarantee for the victory of our revolution lies in the fact that the whole of society is ringing with a revolutionary tone in its ideological life. Giving priority to the ideological revolution of the three revolutions—ideological, technological and cultural—is the consistent policy of our Party. We will in the future, too, adhere to the principle of giving precedence to the ideological revolution, maintain the existing system of ideological education as well as its content and methods, and develop ideological education in depth to meet the requirements of the developing situation. By doing this, we will prepare our people better to be communist revolutionaries of the Juche type.

In providing an independent and creative life for the people it is important to meet their cultural requirements. Our socialist system of a cultural life is an advantageous system for satisfying their cultural requirements. In our socialist society the working people are growing to

be powerful beings with creative ability and qualifications. In our country, the land of learning where all the people study, the whole society is becoming intellectual. In this country a universal eleven-year compulsory education system is in force and higher education is developed, so that the younger generation are being trained as good national cadres, as builders of socialism. Under a well-organized education system of studying while working the working people are cultivating their creative talents while they work. Under a well-established system of study, with excellent study facilities for the entire Party and the whole society, all our officials and working people are improving their political and practical qualifications steadily.

Our country has created a socialist national culture and the people enjoy a rich cultural and aesthetic life to the full. Our revolutionary and popular culture which is national in form and socialist in content has developed and blossomed, so that our country is renowned as a country of brilliant culture, and as a country of art.

In our socialist society the people have acquired the communist moral traits required of independent beings so that they live in harmony, with a high sense of revolutionary comradeship and of their obligations, as well as revolutionary conscience, helping and leading one another forward.

The sound and rich cultural life of our people is the most valuable and worthwhile of cultural lives. By continuing to conduct the cultural revolution energetically, we will continue to raise the cultural level of society and bring our people's sound and noble cultural life into fuller bloom.

### 3

Socialism in our country is invincible socialism based on the single-hearted unity of the leader, the Party and the masses.

The driving force of a socialist society is the masses themselves. But only when the masses are closely united behind the Party and the leader can they play their role as the independent driving force of the revolution and successfully carry out socialist construction.

A socialist society is an organized society based on collectivism. Therefore, it can never forge a path spontaneously. When a socialist society is guided by a correct guiding idea and a scientific strategy and tactics, and when the political awareness of the masses and their sense of organization are raised, it can fully display its advantages and be steadily consolidated and developed. Presenting to the masses a correct guiding idea and a scientific strategy and tactics, and ensuring that they become politically conscious and organize themselves, is done by an outstanding leader of the working class and the party.

The leader is the centre of unity and cohesion which ensures that the masses become politically conscious and organize themselves so that they are united into a political force, and he is the centre of leadership at the head of the revolutionary struggle of the masses, leading it to victory with his scientific theory and strategy and tactics. He is the great revolutionary leader who defends the independent demands and interests of the masses; he has an unusual gift of foresight, is all-powerful in the leadership art and noble in personal virtue, and leads the people wisely in their struggle.

When, in the days of national suffering, our people were buffeted by the waves of adversity, unable to find the way to take, they eagerly sought an outstanding leader. This desire was magnificently fulfilled when the great Comrade Kim Il Sung became our people's leader. With our people under the leadership of Comrade Kim Il Sung, the greatest leader they had acclaimed in their history of several thousand years, they were able to put an end to their prolonged history of suffering, create a new era of revolution and forge a victorious new history of socialism. The excellent people-centred socialism of our own style built in our country is a brilliant fruition of the tireless and energetic activities of the great leader and his wise guidance, the leader who boundlessly loves the people and has devoted his whole life to their interests.

The idea and theory and the policy put forward by the great leader are the full embodiment of the people's will and requirements. Our great leader has taught us that the masses are teachers. Not in his office, but in the midst of the populace, he discovered the truth of the Juche principles, put these principles in a systematic form, reflecting the people's aspirations, and on the basis of a review of the experience of the struggle waged by the masses for realizing independence, he moulded the Juche idea into a comprehensive system. He has always mixed with the masses in order to discover their will and demands, and, on this basis, he has put forward new lines and policies. The leader also presented the Juche method of farming by systematizing the experience of farmers, working among them, while giving on-the-spot guidance at many rural villages. The famous Chongsanri spirit and Chongsanri method which are the communist guiding idea and the method of guidance of mass leadership, were also presented by him by systematizing the aspirations and will of the farmers of Chongsan-ri while sharing board and lodging with them.

He has covered millions of miles in giving his on-the-spot guidance, and in the course of this he has put forward lines and policies reflecting the aspirations and will of the masses, and encouraged them to implement them, thus leading our revolution into an uninterrupted upsurge. The Juche method of leadership which the great leader has created, personally setting a shining example, his method of work, has become our Party's traditional method of work.

The single-hearted unity of the leader, the Party and the masses which is an imperishable lifeblood of our socialism emanates from the great leader's infinite love for the people. Because the leader shows boundless affection for the people and meets all their desires, our people respect him profoundly as their true father, hold him in high esteem and are completely devoted to him.

The leader effects his guidance through the working-class party. The working-class party is the vanguard detachment made up of the leading elements of the working people, and it is the General Staff of the

revolution leading the struggle for the independence of the masses.

The working-class party is the sole guiding force in socialist society. No other political organization can take its position and role. The government in power and working people's organizations, mass-based political organizations made up of certain sections of society, cannot take the place of the working-class party in view of their characters, and they should be subject to its guidance. Nor can political parties other than the working-class party become the guiding force in socialist society. Socialist society is a transitional society in which class distinctions and other differences remain. Therefore, other political parties can exist with the working-class party. But parties representing certain political forces or sections can never take the position and role of the working-class party. Transferring the hegemony in socialist society which embodies the demand of the working class to the hands of a political party other than the working-class party means, in the final analysis, abandoning socialism. Other political parties in a socialist society are not political organizations competing with the working-class party for power. They should be friendly political organizations cooperating with one another in conditions where the leadership of the working-class party over the whole society is ensured. This is an essential demand of a socialist society, where the desire for independence of the farmers, working intellectuals and other broad sections of the people, to say nothing of the working class, the leading class, is being met. If this demand is disregarded and the leading position and role of the working-class party are weakened or ignored, the working people will be reduced to unorganized masses bereft of their guiding centre and will finally break up. The result may be that counterrevolutionary elements mislead public opinion and seize power. Whether the leadership of the working-class party over a socialist society is ensured or not is a crucial problem affecting the destiny of socialism.

Our people regard the Workers' Party of Korea, their working-class party, as their only guiding force, entrust their destiny entirely to it and faithfully uphold its leadership.

The advantages and solidity of socialism depend on the revolutionary character of the working-class party, the guiding force of socialist society, and its leadership role.

Our Party is guided by the people-centred Juche idea and is fighting to fulfil the cause of independence for the masses. Regarding the people-centred Juche idea as its only guiding ideology and the complete realization of their independence as its noble mission forms the basic character of our Party, a revolutionary party serving the people.

Our Party was built as a mass party embracing the progressive workers, farmers and working intellectuals in conformity with its intrinsic character as a party serving the people, and has strengthened and developed into a revolutionary party which is rooted deep among the masses.

Even when shaping a single policy, our Party, which is infinitely faithful to the people, always goes deep among the people to acquaint itself with their will and demands and mirror them in it. Because they reflect the people's will and demands, all the policies of our Party have become the concern of the masses themselves and are applied in their actual lives. In the future, too, we should regard the protection of the people's interests as the supreme principle governing our Party's activities and should ensure that all its activities are conducted fully in keeping with the will and demands of the masses.

If the working-class party is to carry out its mission of serving the people, the party itself should be strengthened unceasingly. Even if it regards serving the people as its mission, the party cannot play its role satisfactorily if it fails to build itself up.

The source of the might of the revolutionary party of the working class lies in its achieving its complete unity and solidarity on the basis of one ideology. Our Party has made its basic line in Party building the establishment of a monolithic ideological system and has striven to embody it fully. This has enabled us to establish the leader's ideological system and system of leadership throughout the Party and achieve unbreakable unity and cohesion and, on this basis, to step up the revolution and construction forcefully.

Ensuring continuation in building the working-class party is the guarantee of its invincibility. This is a requirement of the law that guides the development of the communist movement and the party. The revolutionary cause of the working class has to be carried out over a long period of time from generation to generation and the generations change constantly in the course of the development of the communist movement. This makes it necessary for the building of the working-class party to be carried forward and developed through the generations. Ensuring continuation in party building is, in the final analysis, the question of ensuring continuation in party's leadership. The question of the continuation of party leadership for carrying forward the cause of the leader, the pioneer of the revolution, has been solved in our country. In order to ensure continuation in the building of the working-class party, the revolutionary traditions of the party should be protected and revolutionary principles firmly maintained. Socialism develops unceasingly and many problems requiring fresh solutions occur during the advance. However, in the whole process from its beginning to its accomplishment, socialism advances through the course of inheriting, developing and enriching the exploits performed and the experience gained previously. In the course of overcoming grim trials under the guidance of the party and the leader, valuable traditions that will be regarded as a permanent model in the revolution and construction are built up and the principles to be consistently held fast to are established. Our Party has not only solved the problem of the continuation of the leadership but also fully protected and maintained the glorious revolutionary traditions established in the flames of the anti-Japanese revolutionary struggle. It has also consistently adhered to Juche revolutionary lines and policies, and thereby carried the revolutionary cause of Juche unflinchingly along the road to victory.

Revolutionary organization and discipline are the lifeblood and the source of strength of the working-class party. It leads the revolutionary struggle and construction work, surmounting every manner of trial and difficulty in the fierce class struggle. If it becomes

an amorphous body, it cannot work effectively. Our Party embodies the principle of democratic centralism and has firmly established the revolutionary habit of leading a Party life among its members based on the unified rules of a Party life. As a result, it has strengthened and developed into an invincible militant party with strong organization and discipline, all the members of which act as one under the leader's unitary leadership.

The working-class party should make the basis of its activity work with people. Man is the driving force of the revolution and construction. Accordingly, the working-class party should, through organizational and political work with people, solve all the problems arising in party building and activity. Whether the working-class party discharges its mission to the full or not depends on how it works with people. Our Party has steadfastly converted Party work into work with people, that is, work with cadres, work with Party members and work with the masses, and established a well-regulated system for working with cadres, for guiding Party life and for working with the masses. This has enabled our Party to build itself up strongly and its revolutionary ranks up organizationally and ideologically, as well as to strengthen the driving force of the revolution considerably and, on the basis of this, to promote the revolution and construction.

We should continue to embody the Juche theory on Party building thoroughly and strengthen and develop our Party into a militant political organization which is united on the basis of the monolithic ideological system and which is strong in organization and discipline, into a seasoned political General Staff which at all times ensures its political leadership over society through work with people and into a revolutionary party of a Juche type which invariably defends its revolutionary character.

If the working-class party is to serve the masses faithfully in conformity with its intrinsic nature, officials should learn a correct work method and style. However correct party policy may be, it cannot enjoy the support of the people nor be implemented fully if officials are at fault in their work method and style. Only by establishing the

revolutionary method and popular style of work that are suited to the nature of socialist society can the trust of the people in the party grow and their revolutionary enthusiasm and creative activity be displayed at a high level in the revolution and construction.

One important problem in establishing a work method and style that are suited to the nature of a socialist society is to overcome the abuse of power and bureaucracy. Being domineering and practising bureaucracy are an old work method and style which allow officials to wield power by abusing their authority and to behave contrary to the will and interests of the masses. Putting an end to the abuse of power and bureaucracy among officials is a vital demand for strengthening the close ties of kinship between the working-class party and the masses. The inclination may appear among some officials after the working-class party takes power to try to solve all problems by wielding their power and being domineering and practising bureaucracy. The wielding of power and bureaucracy has nothing in common with the true nature of the working-class party. These are the method of government employed by the reactionary ruling class of the old society. The appearance of such a method in socialist society is mainly due to outmoded ideological remnants in the minds of officials. The work method and style peculiar to the working-class party which struggles for the interests of the people are the revolutionary method and popular style of work. From the first days of building a new society we have set an important task for the Party and state to be to oppose the wielding of power and bureaucracy and to establish the revolutionary method and popular style of work among officials, and we have striven for this. Taking into consideration the fact that the generations change and the number of officials who lack sufficient revolutionary training is on the increase among cadres, we have at all times considered the establishment of the proper method and style of work to be an important task.

In order to put an end to the abuse of power and bureaucracy and to establish the revolutionary method and popular style of work all

officials should acquire the habit of serving the masses faithfully with the spirit of selfless service for them. This spirit is based on the revolutionary view on the masses. This view considers the masses to be the masters of the revolution and construction and the most precious and powerful of beings. The revolution and construction are work for the people and work to be done by the people themselves. The masses have inexhaustible wisdom and strength. Officials should regard the masses as the masters of everything and as the most powerful of beings, respect and love them, believe in their inexhaustible strength and work by relying on it. They should not fall prey to subjectivism or arbitrariness but always lend an ear to the voices of the masses and bring their revolutionary enthusiasm and creative initiative into full play.

Officials are not special beings standing over the masses but their servants who have come from among the masses and serve them. As the servants of the people, officials should always think more of the interests of the people than of their own interests. They should regard the demands and sufferings of the people as their own and help them promptly to solve any difficult problems in their lives and share life and death, good times and bad, with them.

Officials should treat all the people kindly and respect their personality, displaying profound humanity and heart-warming hospitality for them. They should value the socio-political integrity of the people, solve any problems in their socio-political life promptly and treat them without discrimination.

Officials should not be estranged from the masses but be on familiar terms with them. They should not put on airs and show off their authority but always be modest and simple in their behaviour. They should not pursue their own interests and seek special favours and preferential treatment, but lead an upright and clean life. They should observe the legal provisions of the state willingly and set examples for the masses in doing difficult and arduous work.

The most worthy way for officials to live is to enjoy the affection and trust of the people while serving them. Faithful to the slogan of

the Party, “We serve the people!”, they should have a correct view of the masses, thoroughly defend the interests of the people and dedicate their all to them.

In order to put an end to the abuse of power and bureaucracy and to establish the revolutionary method and popular style of work a proper work system should be set up. Without going among the masses, officials cannot listen to their voices or work in keeping with their will and demands, nor can they organize and mobilize them. Our Party put forward the slogan, “Let the whole Party go among the masses!” and established a well-organized work system under which all officials go among the masses.

Going among the masses to work has become the habit of our officials and in the course of this subjectivism, bureaucracy, formalism and other outdated work methods and styles have been overcome.

Our Party has ensured that officials not only go among the masses but also keep political work ahead of all other work and solve problems by a political method. Keeping political work ahead of all other work is the intrinsic demand of a socialist society which develops due to the high revolutionary enthusiasm and creative activity of the working people. Our Party put up the slogan, “Let the whole Party become an information and motivation worker!” and has made sure that all officials go among the masses and give priority to political work to fire the revolutionary enthusiasm of the working people. Our officials go among the masses and arouse them vigorously to join the revolution and construction while explaining Party policies to them and sharing weal and woe with them.

In order to put an end to the misuse of power and bureaucracy and to establish the revolutionary method and popular style of work, ideological education and the ideological struggle should be undertaken boldly by officials. The wielding of power, bureaucracy and the other obsolete work methods and styles are a manifestation of outdated ideological remnants, and they are deep rooted. Without constant ideological education and a continuous ideological struggle among

officials it is impossible to eliminate outdated work methods and styles such as the misuse of power and bureaucracy. While ensuring that officials equip themselves fully with the theory and method of Juche leadership created by the great leader, our Party has seen to it that ideological education was provided and an ideological struggle launched with data on positive and negative phenomena manifested in work methods and styles. In the course of persistent ideological education and a continual ideological struggle the wielding of power, bureaucracy and other outdated work methods and styles are being eliminated. As a consequence, the revolutionary method and popular style of work are being firmly established within our Party.

In the future, too, we should continue with the struggle to overcome every manner of outdated work method and style, such as the wielding of power and bureaucracy, and to establish the revolutionary method and popular style of work. In this way we shall strengthen and develop our Party into an invincible revolutionary party which is in perfect harmony with the masses and enjoys their unreserved support and confidence, and lead them to accomplish the revolutionary cause of Juche.

Today our people have infinite trust in the Party and the leader and are marching forward along the road indicated by the Party and the leader. Faithful to the slogan, "When the Party is determined, we can do anything!" our people are striving to implement Party lines and policies, through thick and thin. The Party and the leader believe in and have profound love for the people, and the people place absolute trust in the Party and the leader and support them. This is the true nature of our single-hearted unity. Nothing can break the might of our style of socialism in which the leader, the Party and the masses are united as one. By drawing on the might of the single-hearted unity among the leader, the Party and the masses, we must frustrate the anti-socialist machinations of the imperialists and reactionaries, achieve the independent reunification of the country and win without fail the final victory of socialism and communism.

## **WE MUST STRENGTHEN PARTY CELLS**

### **Letter to the National Training Course for Party Cell Secretaries**

*May 10, 1991*

Today we are opening the national training course for the secretaries of Party cells, in an atmosphere of great expectations and interest among the entire Party. Since the foundation of our Party, many national training courses for Party officials have been held, but this is the first time for all the secretaries of Party cells throughout the country to assemble for a training course. This training course will mark a new turning point in strengthening the Party, and in enhancing the functions and roles of its cells.

I warmly congratulate the Party cell secretaries who have assembled here with the pride and self-confidence of being cell secretaries of the glorious Workers' Party of Korea, and other Party officials, on their participation in the national training course for Party cell secretaries.

Our Party sprang from the Down-with-Imperialism Union, and has traversed an arduous, yet glorious path of struggle over a long period of time. In spite of innumerable trials and difficulties that stood in the way of its long-drawn-out struggle, our Party, without the slightest wavering, has organized the masses of the people and led the Korean revolution along the straight road of victory, and in the course of this it has strengthened and developed itself organizationally and ideologically. A monolithic ideological system has been thoroughly

established in the entire Party, its ranks have been consolidated, and its unity and cohesion centred on the leader have been firmly achieved. The Party's mass foundation has been built up sturdily as a result of the establishment of its inseparable ties with the masses, and Party work has taken the definite form of work among people, in step with the improvements in the system and method of Party work. As a result, the Party's role of leadership of the revolution and construction has been greatly enhanced. The strengthening and development of our Party are inconceivable apart from the strengthening and development of its cells. Since the formation of the first Party organization in keeping with the Juche-oriented line of Party building at the dawn of the Korean revolution, our Party has developed hundreds of thousands of cells, which have successfully performed their functions and roles as its grassroots. The growth in the strength of the Party cells and our Party as a whole is attributable to the quiet efforts of the cell secretaries. The cell secretaries, with the pride of being in charge of our Party's grassroots, have always worked hard with the utmost devotion for the development of their cells. Many of them have now devoted 20, 30 or even 40 years of their lives to their work, seeking neither fame nor reward, and not caring whether they are publicly recognized or not. They are the precious treasures and pride of our Party. Thanks to these loyal cell secretaries, the cells are strong, and our Party is powerful.

On behalf of the Party Central Committee and on my own, I should like to take this opportunity to express warm thanks to the participants in the training course and the Party cell secretaries throughout the country who have been devoting all their efforts to the struggle to strengthen and develop the cells and the Party, with a high sense of loyalty to the Party and the leader.

Party cells play a very important role in strengthening the Party and pushing forward the revolution and construction.

The Party cells are the grassroots of our Party. A party is an organic formation of its organizations centring on its leader, and cells are the most basic organizations in this structure. Our party calls its

grassroots cells by comparing them to the cells of an organic body. Just as a man can be healthy only when the cells of his body are strong and function properly, so can the Party only be strong when its cells are healthy and perform their functions and roles satisfactorily. To strengthen Party cells is the first step in strengthening the entire Party.

The consolidation and development of the Party means, in essence, the organizational and ideological consolidation of its ranks and of the mass foundation on which it relies. Only a party with organizationally and ideologically strong ranks and a solid mass foundation can be powerful and satisfactorily perform its mission and tasks as the leading political organization.

The organizational and ideological durability of Party ranks depends on the high politico-ideological level of its members and on the rock-solid unity of its ranks. This durability can be ensured when the Party cells continue to strengthen the organizational and ideological lives of Party members. Only when the cells establish the revolutionary atmosphere of Party life, educate Party members along revolutionary lines and give them organizational and ideological training, can all the Party members be equipped with the Juche idea, the monolithic ideology of the Party, and fostered to become truly Juche-type revolutionaries who are unfailingly loyal to the Party and the leader. Only when the cells strengthen the organizational and ideological lives of the Party members is it possible to achieve a complete and unconditional unity of the ideology, purpose and action of the Party ranks on the basis of the leader's ideology and centring on the leader, and ensure its purity by promptly overcoming all sorts of heterogeneous ideological elements that weaken their unity.

The durability of the Party's mass foundation can also be ensured by the functions and roles of the Party cells. The broad masses of workers, farmers and working intellectuals constitute the mass foundation of our Party. The cells, as the grassroots of the Party, always work directly with the masses. There are many organizations in our Party. However, cells are the organizations that always mix

with the masses, work with them and live with them. Party cells are the basic units that provide blood ties between the Party and the masses. Through the Party cells, the masses feel the very heartbeat of our Party and are inseparably linked to the Party. Only when we strengthen the Party cells and enhance their functions and roles can the Party win the deep trust of the masses, awaken them to ideological awareness and organize them so that they rally closely around the Party, with the result that it strikes roots deep among the masses and develops on a solid mass foundation.

The Party's capabilities find expression in its fighting efficiency and leadership ability. A party with great fighting efficiency and leadership ability will always be victorious. These qualities of the Party are ensured by the active work of its basic organizations, the cells in particular. Only when all its cells perform their functions and roles satisfactorily can the Party lead the revolution and construction to victory and continue to develop whatever storms and trials it may encounter.

Party cells are the fighting units that directly implement the Party's lines and policies.

It is the basic duty of all Party organizations to implement the Party's lines and policies. The Party's lines and policies can be successfully carried out and their vitality fully displayed only through the strenuous efforts of the Party organizations. In this work the Party cells directly carry out the Party's lines and policies at the lowest echelon in all fields of the revolution and construction. When the Party's lines and policies are put forward, the cells explain them to the Party members and other working people, discuss with them how to implement them, and take concrete steps to carry them out by rousing the Party members and working people to action. In the last analysis, we can say that it is via the Party cells that the Party's lines and policies are translated into reality, and their validity and vitality are displayed. Only when the Party cells are strong and perform their functions and roles satisfactorily can the Party's lines and policies be carried out and our revolution make rapid progress.

We are now faced with the task of strengthening the Party further, steadily enhancing its leadership role and carrying out the revolutionary cause of Juche. In order to complete this heavy yet honourable task successfully, we must train the Party cells to be unfailingly loyal to the Party and the leader. "Let us make all the Party cells loyal cells!" This is an important slogan our Party raises today. It is the central task that the Party organizations must carry out. The Party organizations at all levels must live up to this slogan and strengthen all the Party cells so that they become loyal and dutiful to the Party and the leader. In this way they will strengthen our Party further and hasten the ultimate victory of the Juche revolutionary cause.

## **1. ON TRAINING PARTY MEMBERS TO BE LOYAL AND DUTIFUL**

To make the Party cells loyal cells, all the Party members must be trained to be truly loyal and unfailingly dutiful to the Party and the leader.

Being unfailingly loyal and dutiful to the Party and the leader is the noblest of communist qualities required of revolutionaries as well as the revolutionary duty of Party members.

The leader is a great man at the helm of the revolution and the benevolent father of the people. The revolution advances under his leadership, and the people lead a genuine life in his embrace. The life of a revolutionary that is separated from the leader even for a moment is inconceivable. Because they are under the guidance of the leader and the great Party, our people take pride as dignified people who are brilliantly carrying out the Juche revolutionary cause, and are shaping their destiny independently and creatively, with lasting political integrity. The people must naturally hold the leader in high esteem,

and support him as a great revolutionary leader and benevolent father. A man who entrusts all his destiny to the Party and the leader and dedicates everything to the struggle for them is a truly loyal and dutiful man. Party members are vanguard revolutionary fighters with the noblest political integrity, so they must be more intensely loyal and dutiful to the Party and the leader than anyone else.

Loyalty and dutifulness to the Party and the leader are the basic source of the strength and durability of the single-minded unity of our Party and revolutionary ranks. Such single-minded unity, centring on the leader, is achieved and consolidated on the basis of loyalty and dutifulness to the Party and the leader. This unity can be said to be the crystallization of loyalty and dutifulness to the Party and the leader. Training all the Party members to become revolutionaries who are unfailingly loyal and dutiful to the Party and the leader is a sure guarantee for strengthening the Party. Party cells must train the Party members to be truly loyal and unfailingly dutiful to the Party and the leader.

Protecting the Party and the leader is the first duty of the people who are truly loyal and unfailingly dutiful to them. Party members must become vanguard fighters, citadels and shields that staunchly protect the Party and the leader in whatever adversity.

Preserving the revolutionary achievements of the Party and the leader and burnishing them down through generations is a matter of principle is safeguarding the authority of the Party and the leader as well as an inevitable requirement for carrying forward and accomplishing the revolutionary cause pioneered by the leader. Any failure to preserve their revolutionary achievements will damage their authority and prestige, and result in the loss of the revolutionary gains that have been won at the cost of blood. The attitude towards their revolutionary achievements is a touchstone for distinguishing between loyal and treacherous people. The more the revolutionary struggle develops in depth and the more frantic the manoeuvres of the enemy, the more staunchly we must protect and preserve the revolutionary achievements of the Party and the leader.

The Juche idea created by the great leader is the most brilliant of his achievements. Although it has had to traverse an unprecedentedly arduous path of complex trials, our revolution has advanced along the road of victory without the slightest deviation because it has been guided by the Juche idea. Party cells must intensify education in the Juche idea among the Party members to ensure that they acquire a firm Juche revolutionary outlook on the world, staunchly safeguard the Juche idea and thoroughly implement it in all fields of revolution and construction.

The revolutionary traditions established by the great leader during the anti-Japanese revolution are valuable treasures for our revolution. These traditions constitute a lasting cornerstone that guarantees the ultimate victory of the revolution. Thanks to these revolutionary traditions, our revolutionary cause of Juche is being carried forward vigorously without the slightest hesitation, while preserving its purity, in spite of the replacement of one generation by another and the changes in the circumstances. Party cells must strengthen education in the revolutionary traditions among the Party members so that they equip themselves firmly with the revolutionary traditions, preserve them through to the end, and live up to them both on and off duty.

We must preserve and develop for ever the achievements made by the great leader in the course of his wise leadership to the revolution and construction. He created the Chongsanri spirit and Chongsanri method, the Tae'an work system, and the new system of agricultural guidance, and has scored brilliant successes in all areas of politics, the economy, culture and military activity. These amount to a comprehensive summary of the direction and methods of unwaveringly advancing the construction of socialism and communism to victory. The revolutionary cause initiated by the great leader is being successfully carried forward to consummation by our Party. Our Party's achievements are precious assets for carrying forward and accomplishing the revolutionary cause of Juche. Party cells must make sure that the Party members clearly understand the achievements made by the Party and the leader in the revolution and

construction and add lustre to them down through generations.

Building up and developing the units that have received on-the-spot guidance is an important requirement for preserving the achievements made by the Party and the leader. The Party cells of these units must improve their units and carry out the tasks they have received during on-the-spot guidance, and thus advance in the front ranks in every thing.

Loyalty and dutifulness to the Party and the leader must find expression in championing and carrying out the leader's instructions and the Party's policies. Party members must absolutely support and champion the leader's instructions and the Party's policies, and take the lead in carrying them out. With the slogan, "When the Party is determined, we can do anything!" our people are now working hard to translate the Party's intentions and ideas into reality. The slogan is a typical expression of our people's unqualified support for, absolute trust in, and unfailing loyalty and dutifulness to our Party. Party cells must ensure that the Party members accept Party policy without any question and promptly carry them out without making any excuse under the slogan, "When the Party is determined, we can do anything." Any instance of delaying the implementation of Party policy or giving up its implementation half way by complaining of difficulties must be combated and thoroughly overcome before it is too late.

Relieving the great leader of preoccupations and worries is the natural duty of those who are truly loyal and extremely dutiful to him. Party cells must encourage the Party members to work with the utmost devotion in order to relieve him of his mental burdens.

The great leader embarked on the road of revolution in his early years, with the destiny of the country and nation on his shoulders, and performed imperishable exploits for the country and the people by undergoing all sorts of hardships. In spite of his advanced years, he is still concerned over the well-being of our people and making every effort to bring greater happiness to them. If we truly wish to ensure well-being, long life and good health for the leader, we must resolve

the problems which weigh on his mind. People who resolve such problems in practice, not merely in words, are truly loyal and dutiful to him. Party cells must see that the Party members give the leader pleasure and satisfaction by resolving the problems which he has on his mind.

The leader is now most concerned over the problem of providing the people with sufficient food, clothing and housing. His plan is to ensure that all our people are well fed, well dressed and well housed. This is the cherished dream of our people. The leader is making tireless efforts to make their dream come true by finding a complete solution to the problem of the people's food, clothing and housing. Our Party has drawn up a magnificent plan for a revolution in light industry and for housing construction, and is putting great efforts into the struggle to carry it out. This is aimed at taking the load off the mind of the fatherly leader who is determined to provide our people with happier lives than those of any other people in the world. We must make every effort to carry out his great plan as soon as possible by giving definite priority to the vanguard economic sectors, making effective use of the economic foundations we have already constructed, so as to put production on an advanced and steady footing, carrying out the Party's agriculture-first policy and its policy on making a revolution in light industry, and building many more modern houses in the urban and rural areas. Party cells must ensure that the Party members work hard with all devotion in order to realize the leader's plan and intentions successfully. In this regard, they should be more concerned than anyone else to see him still preoccupied by this problem.

Doing their jobs in a responsible manner is the way for the Party members to be loyal and dutiful to the Party and the leader. Their jobs, though different from one another, are all their honourable revolutionary duties to realize the plans and intentions of the Party and the leader. There can be nothing menial about revolutionary duties, and loyalty and dutifulness to the Party and the leader must be expressed through the efficient performance of these duties. Industrial

workers, for instance, must keep their work places and machines in tiptop shape, overfulfil their production quotas and also improve the quality of their products. Farmers must tend their crops assiduously and produce large amounts of cereals and other crops. Scientists and technicians must apply themselves to scientific research and find timely solutions to the scientific and technological problems urgently needing solution for the development of the national economy. Only then can they be regarded as being loyal and dutiful to the Party and the leader. Party cells must see to it that the Party members display a high sense of responsibility and boundless devotion to their work, with a clear understanding that all their duties, regardless of their fields of their service, are the requirement of the Party and the leader, their country and their nation.

Loyalty and dutifulness to the Party and the leader must be spotlessly pure and clean. To be truly loyal and unfailingly dutiful to the leader, one must respect and support him from the bottom of one's heart.

One should be selfless in holding the leader in high esteem and supporting him. A self-seeker pretends to support the Party and the leader in their presence, but brews mischief, seeking selfish interests and fame behind the scenes. He follows the Party and the leader when things are favourable, but in adversity he reveals his true colours and turns traitor. Loyalty and dutifulness expressed in highly respecting and supporting the leader must always be pure and genuine.

Respect and support for the leader must always be unswerving. The Party members' attitude of supporting the Party and the leader must be constant in both good times and bad times; they must single-heartedly believe in the Party and the leader, follow them and strongly support them.

Party members must be loyal and dutiful to the Party and the leader, and harbour an unshakable faith in them. Revolutionary faith is a firm conviction of the justice of the revolutionary cause and its victory, as well as a strong determination to dedicate everything to the struggle for

the revolutionary cause. Since the revolutionary cause is the cause of the leader, revolutionary faith emanates from an unshakable revolutionary outlook on the leader. Party cells must help the Party members to acquire a firm revolutionary outlook on the leader and ensure that they regard our leader and our Party as supreme with firm conviction and to be loyal and dutiful to them with firm faith.

Loyalty and dutifulness to the Party and the leader can be genuine and fervent when these qualities are acquired as a moral obligation as well as revolutionary faith. A moral obligation is a pure sense of duty that is to be fulfilled voluntarily on the basis of one's conscience; it is a pure sense of duty to prove oneself worthy of the love and trust accorded to one by the Party and the leader. A true man neither deceives his own conscience nor betrays it. A revolutionary must have a revolutionary conscience that guides him to treasure the desires and interests of the society and his collective, his country and nation, regarding them as of the highest importance anywhere and at any time, and live and work without betraying the trust and expectations of the Party and the leader. He must repay the love and benevolence bestowed upon him by the Party and the leader, repay them truly and whole-heartedly with a revolutionary conscience. Party cells must establish a firm revolutionary outlook on morality among the Party members so that they regard loyalty and dutifulness to the Party and the leader as the noblest of moral obligations.

Loyalty and dutifulness to the Party and the leader can acquire greater stability when these qualities are made one's outlook on life. A man must live an honourable and worthwhile life even if he is to live only for a single day. The pride and worth of life by no means exist in one's own enjoyment of good food and good clothing or living in clover, but in the creative activity and devoted struggle for the well-being of the country and people, society and collective. Loyalty and dutifulness to the Party and the leader are the highest expression of ardent patriotism and collectivism, that is, treasuring and loving one's country and nation, one's society and collective, and fighting devotedly for their prosperity and happiness. Working with

loyalty and dutifulness to the Party and the leader is the way to live a worthwhile life for ever with one's socio-political collective. Since Party members are revolutionaries, they must feel the pride and worth of life in working with loyalty and dutifulness to the Party and the leader by entrusting their destiny to them. Party cells must establish a firm revolutionary outlook on life among the Party members, and ensure that they think first of the Party and the leader at all times, whether they are happy or in distress, and regard it as the primary requirement of life to live every moment with loyalty and dutifulness to the Party and the leader.

Examples of loyalty and dutifulness to the Party and the leader must be emulated with enthusiasm.

The history of the struggle of our Party that has advanced under the banner of the Juche idea is adorned with events of trust and loyalty, love and dutifulness reciprocated by the leader and his fighters. On the strength of trust and loyalty, love and dutifulness reciprocated between the Party and the people, between the leader and his fighters, our revolution advanced through the flames of the unprecedentedly arduous anti-Japanese revolutionary struggle, and emerged victorious in building a new country, in the trying Fatherland Liberation War, in the postwar reconstruction and in building socialism—miraculous successes that have amazed people throughout the world. This reservoir of trust and loyalty, love and dutifulness, is the source of unfathomable strength that pushes forward our revolution.

Our revolution is not yet finished; its tasks are still arduous and complex. In order to break through all the difficulties and trials and advance our revolution to victory, all Party members must enthusiastically follow and emulate the examples of loyalty and dutifulness to the Party and the leader.

The anti-Japanese revolutionary fighters are typical examples of true loyalty and thorough dutifulness to the great leader. In the years of life-and-death battles, they placed unqualified trust in the leader, and highly respected him with the unswerving belief that only under his leadership would the revolution emerge victorious, and, with a

strong sense of revolutionary obligation to prove themselves worthy of his infinite trust and love, thoroughly implemented his revolutionary ideas and strategic and tactical policies, and defended and protected him at the risk of their own lives. Comrades Kim Hyok, Cha Kwang Su and many other anti-Japanese revolutionary fighters, who remain immortal in the hearts of our people, highly respected the leader as the sun of the nation and dedicated their youth and lives to the struggle for the leader without hesitation on the thorny path of the revolution. The heroic soldiers who made a pledge to remain loyal to the great leader at their Party cell meeting at the site of a decisive battle during the fierce Fatherland Liberation War before they defended a height of their country with their lives, and the ten Party members of Ragwon who at their Party cell meeting expressed their loyal determination to the leader by saying that he need not worry about postwar reconstruction when he came to visit them through a hail of bullets, and lived up to their word, were truly loyal and thoroughly dutiful people. Party cells must ensure that the laudable examples of loyalty and dutifulness to the leader set by the anti-Japanese revolutionary fighters and other people are enthusiastically emulated both on and off the job.

Our people's loyalty and dutifulness to the great leader are now continuing to be inherited as loyalty and dutifulness to our Party. This is illustrated by the noble example of loyalty and dutifulness set by the Party members of the 2nd Party Cell in the 5th Bureau of the Korean Central News Agency. I have derived great strength and courage from their letter addressed to me, expressing their firm determination to keep their faith in the Party and follow it through to the end in whatever situation. I have reaffirmed my determination to carry out the Juche revolutionary cause. The 2nd Party Cell in the 5th Bureau of the Korean Central News Agency is a model for all the Party cells in wholeheartedly believing in the Party, following it and sharing their destiny with it. Party organizations at all levels must work hard to emulate their loyalty and dutifulness and swell the ranks of loyal Party cells.

## **2. ON EFFICIENTLY ORGANIZING AND GUIDING PARTY LIFE**

Efficient organization and guidance of Party life is the basic duty of Party cells as well as the key to the successful solution of all problems. The Party cell is the base of the Party life of its members, and the basic unit that directly organizes and guides Party life. Every Party member belongs to a Party cell, where he or she carries on Party life, and political and revolutionary activities. Party cells must apply themselves mainly to the organization and guidance of the Party life of their members and always put their main efforts into this work.

What is important in the organizations and guidance of Party life is to ensure that the Party members acquire the habit of voluntary participation in Party life.

Party members are revolutionaries who have joined the Party voluntarily, not told or required to join it, so they should voluntarily participate in Party life. Only then can Party members carry on Party life effectively, train themselves steadily, and add lustre to their political integrity.

Having a correct outlook on the Party organization is a prerequisite for acquiring the habit of voluntary participation in Party life. By the outlook on the Party organization I mean the attitude towards it. Only when Party members have a correct outlook on the Party organization can they entrust everything to the Party and acquire the habit of voluntarily participating in Party life. In order to have a correct outlook on the Party organization, the Party members must place boundless trust in the Party and have a deep understanding of how precious the Party organization is. Party cells must give the Party members a deep understanding of our Party's greatness, its wise leadership and its imperishable achievements, so that they completely

trust the Party and loyally support its leadership. Party cells must teach the Party members clearly that the Party organization is their guardian that ensures inseparable ties between the leader and the Party members, looks after them and guides them to continue to enhance their political integrity, so that they love the Party organization, respect its dignity, work and live by totally relying on it, and make conscious efforts to receive its guidance and control.

Having a clear knowledge of the Party Rules and the norms of Party life and strictly observing them are important requirements for acquiring the habit of voluntary Party life. The Party Rules and the norms of Party life are the standard and code of conduct which Party members must obligatorily abide by on and off the job. Only when they are thoroughly acquainted with the Party Rules and the norms of Party life can Party members lead their Party lives in keeping with these rules and norms, and carry out their revolutionary tasks with success. Party cells must intensify the study of the Party Rules and the norms of Party life among the Party members in order to ensure that the latter work and live in accordance with the rules and norms and with a clear understanding of them.

The habit of voluntary participation in Party life finds expression in active participation in the discussion of questions and in faithful implementation of the decisions of the Party organization. It is the requirement of Party life and the duty of Party members for them to participate actively in the discussion of questions and faithfully implement the decisions of the Party organization. Only in the course of performing this duty can they increase their Party awareness and make this quality an ingrained one. Party cells must get rid of formalities and red tape in steering meetings and give full play to democracy to encourage all the Party members to offer constructive and creative opinions enthusiastically. They must also establish a revolutionary atmosphere and strong organizational discipline which ensure the prompt carrying out of adopted decisions without question or dispute and without delaying their implementation.

Studying is an important aspect of Party members' politico-ideological life. To maintain their political integrity and carry out the revolution through to the end, Party members must absorb political nutrition by means of diligent study, and make it their flesh and bones. Studying is a must for the successful fulfilment of their revolutionary tasks. Party members are in the forefront of the struggle to carry forward and brilliantly accomplish the Juche revolutionary cause which has been pioneered and led by the great leader. The struggle to consummate the cause is a difficult and complex struggle to transform nature and society along revolutionary lines. To carry out this revolutionary task successfully, Party members must study hard and improve their political and practical qualifications. A man analyses and judges things and works within the range of his knowledge. Without knowledge it is impossible for Party members to educate and lead the masses, and play the vanguard role in carrying out revolutionary tasks. Party cells must pay close attention to encouraging Party members to study hard and raise the level of their political and practical qualifications.

One must study of one's own accord. One studies for one's own sake; nobody else can do it in one's place. Party members must have the right attitude towards study, and apply themselves to it in order to raise the level of their political and practical qualifications, whether or not they are told to do so. No matter how much pressure of work they are under, they must plan their studying properly, implement their plans without fail and learn sincerely by attending group study sessions without fail. Studying can be successful when it is controlled, in addition to being done of one's own volition. Some Party members may lack the right attitude towards study and neglect it, so their studying should not be left to their own efforts. Party cells must help Party members to study habitually as a part of their daily routine by regularly checking up on how they are studying through discussions of their study findings and by various other methods, and reviewing the results. Those who are not enthusiastic about studying should be given Party assignments to study, instead of being

subjected to indiscriminate criticism, so as to encourage them to become fond of studying of their own accord while implementing the assignments.

Giving Party members regular Party assignments and reviewing their implementation on time is important in the organization and guidance of Party life.

Party life is the process of Party members' activities to implement the assignments given by their Party organization. Through the implementation of Party assignments, Party members train themselves politically and ideologically, and engage in revolutionary activities to carry out the Party's lines and policies. Giving Party members regular assignments and reviewing their implementation correctly is the way to induce them to take an active part in Party life and fulfil their duty as political workers. Party cells must organize assignments and review their implementation properly to ensure that all the Party members continue to train themselves politico-ideologically, always strive to use their brains and work hard to carry out their revolutionary tasks properly.

Party assignments must be regularly given to all the Party members of each cell, without exception. This is an important way of inducing them to take an active part in Party life and successfully carry out the revolutionary tasks facing the cell. Party cells must give regular assignments to all the Party members without exception so as to keep them constantly on the move.

Party assignments should be given in detail according to the preparedness and characteristics of the Party members concerned. If assignments are given indiscriminately without taking into consideration the preparedness of Party members and the specific conditions of their activities, no success can be expected. Party cells must learn in detail about how Party members are leading Party life and, on this basis, give them assignments to suit their political and ideological levels, their practical ability, character, aptitudes, age, sex and conditions of their activities and in concrete terms as to who should do what, how and by which date.

Party assignments should be given as political assignments. Party members are political workers and Party life is political life, so their assignments must naturally be political assignments. Every single assignment that Party cells give their members should be such as will help them to acquire the qualities and qualifications of political workers, to be efficient in political work, which is work with people, and to be efficient in uniting the masses behind the Party by educating and transforming them, and in organizing them actively in carrying out Party policy. Even when giving Party assignments to resolve problems arising in economic work, these should be given as political assignments to explain the Party's economic policies to the masses and take the lead in the masses' struggle to carry them out, instead of giving the assignments as if handing out administrative tasks.

Party assignments should be given to ensure success in the implementation of revolutionary tasks. Party assignments are given and their implementation is reviewed not simply for the sake of doing them, but for the purpose of successfully carrying out the Party's revolutionary tasks by motivating the Party members to indulge in action. Party cells must give effective assignments by concentrating on the successful implementation of the revolutionary tasks facing the relevant unit, so that the process of implementing the assignments becomes the process of carrying out their revolutionary tasks, and so that the Party members always set examples for the masses to follow and play the vanguard role in carrying out the revolutionary tasks.

It is important to help the Party members to implement their assignments properly. Party cells must not confine themselves to giving assignments, but make regular checks on how the assignments are being implemented, and help the Party members to carry them out properly and in good faith. If Party members find anything they are not clear about while carrying out their assignments, the Party cells must teach them and help them to resolve their problems, if any, until they carry out the assignments.

The implementation of Party assignments must be reviewed substantially and at the right times. This is a major requirement for enhancing Party members' sense of responsibility and activeness in implementing their assignments, and for strengthening Party life. Failure to review the implementation of assignments will adversely affect Party members' attitudes towards their assignments and weaken Party discipline. Party cells must make it a rule to review the implementation of assignments that have been given to Party members. The review should be made by analysing the good points and bad points revealed in the implementation of the assignments and the experiences and lessons of these activities. After the review, new assignments should be given to the Party members to keep them on their toes.

Reviews of Party life are activities basic to Party life. They are some of the most effective means of giving Party members revolutionary education and training. Through effective reviews of Party life, Party members can be trained as truly political workers with a strong sense of loyalty to the Party, and with a strong sense of organization and discipline.

Party life must always be reviewed with emphasis on increasing Party members' loyalty to the Party and the leader, thoroughly establishing the Party's monolithic ideological system, strengthening the Party's unity and cohesion, and successfully carrying out the revolutionary tasks facing the Party.

Since Party life is the politico-ideological life of Party members, reviews of Party life must naturally be politico-ideological reviews. Party cells must give effective guidance to the reviews of Party life of the members to ensure that they make proper politico-ideological reviews of the events on and off the job. They must make sure that the Party members analyse and review major shortcomings in their organizational and ideological lives and in carrying out their revolutionary tasks in ideological depth with the emphasis on increasing their loyalty to the Party and the leader.

Party life should be reviewed in an atmosphere of trenchant

criticism. Criticism is a powerful weapon to educate and train Party members in a revolutionary way. Party members steadily train and improve themselves organizationally and ideologically through criticism. Party cells must conduct reviews of Party life always in an atmosphere of trenchant criticism so that such reviews serve as important occasions and good schools for hardening the Party spirit of the members. To this end, all Party members must have a correct attitude towards criticism and take an active part in it.

Criticism should be frank and sincere. Not exposing one's own shortcomings to frank criticism is a wrong attitude of refusing to open one's heart to the Party organization. Party members must criticize their own mistakes, however serious, as they are before the Party organization and correct them with the help of their comrades. If a Party member sincerely repents of a mistake that is not known to anybody else, and frankly reports it to the Party organization, it must not be made an issue of. Criticism of one's comrades should be made on the principle of sincerely helping them to correct their mistakes and improving their work. When criticizing one's comrades, there should be not even a hint of disparagement or retaliation.

Party life should be reviewed on the basis of good preparations. Good preparations make it possible to review Party life effectively at a high politico-ideological level and within a short time. Party cells must see to it that, in the run-up to a review of Party life, the Party members fully examine their work and lives on the basis of the leader's instructions, Party policy, the principles of establishing the Party's monolithic ideological system, the Party Rules and the norms of Party life, identify out of their own accord the shortcomings revealed in their work and lives, the causes of these shortcomings and the ways to remedy them. Party members must especially prepare in detail reviews of their efforts to establish the Party's monolithic ideological system, the fulfilment of their revolutionary tasks and the implementation of the assignments given by the Party. They must also make good preparations to criticize the shortcomings revealed by

other Party members on and off the job, and help them to correct them.

The participation of all Party members without exception in reviews of Party life is an elementary requirement of Party life as well as a prerequisite for improving it. Party cells must, on no account, permit dual discipline in the guidance of Party life. They must establish strict discipline by which all the Party members that belong to the cells participate in the reviews of Party life, without a single absentee, and sum up their experiences in the Party. If a Party member is absent from a review of Party life because of unavoidable reasons, he or she must be made to undergo the review later individually. Those who are absent without proper reasons must be taken to task and criticized, to prevent recurrence of such slackness.

Combining Party life closely with the implementation of revolutionary tasks is a requirement of the essence of Party life as well as a fundamental principle guiding Party life. There can be no pure Party life that is separated from the implementation of revolutionary tasks. The organization and guidance of Party life must be directed at the better carrying out of revolutionary tasks.

In order to combine Party life closely with the performance of revolutionary tasks, it is essential to link all aspects of Party life guidance closely with the implementation of revolutionary tasks. Party cells must link Party meetings, reviews of Party life, organization of assignments, study and all the other aspects of Party life guidance closely with the fulfilment of revolutionary tasks to ensure that the process of Party life is the process of carrying out revolutionary tasks.

Party life must also be appraised mainly on the basis of the fulfilment of Party members' revolutionary tasks. Loyalty to the Party and the leader must find expression in the fulfilment of revolutionary tasks. Even a Party member who is never absent from public lectures and group study sessions cannot be regarded as a faithful Party member unless he or she carries out revolutionary tasks properly. Party cells must assess the Party life of their members fairly and

squarely on the Party's principle of always giving priority to the fulfilment of revolutionary tasks and combining it with their participation in the reviews of Party life, meetings, group study sessions, public lectures, and so on.

Party cells must improve the organization and guidance of the Party life of their members in keeping with the requirements of the developing situation, establish a revolutionary atmosphere of Party life within themselves and ensure that the Party members play the vanguard role in carrying out revolutionary tasks.

### **3. ON WORKING EFFICIENTLY WITH THE MASSES**

Efficient work with the masses is an important guarantee for strengthening the power of the Party and for conducting the revolutionary struggle and construction work with success. The broad masses are the mass foundation of our Party; they are the people who carry out the revolution and construction. When work with them is done efficiently, the masses of various strata will be rallied rock-solid around the Party and the leader, consolidating the mass basis of the Party. This will also make them display their revolutionary enthusiasm and creative vigour to the full for the successful accomplishment of the revolution and construction. Then, the reunification of the country, the supreme desire of our nation, will be realized. In this work a very important duty devolves on Party cells that work directly with the masses among them. Keenly realizing that efficient work with the masses is a serious issue that has a bearing on the destinies of the Party and the revolution, Party cells must channel great efforts into this work at all times.

The basic sections of the masses are the class foundation upon which our Party relies, and they are the hardcore force of the revolution. Efficient work with these sections will make it possible to

solidify the class position of the Party, strengthen the Party and the revolutionary ranks and step up the pace of revolution and construction. Party cells must lead them to always maintain their class stand without forgetting their origin and their status in the past, and become models in the implementation of the revolutionary tasks, in organizational life and in all other aspects of their work and lives. In particular, they must encourage the families of the revolutionary martyrs, the families of the soldiers who fell in battle, the families of civilians murdered by the enemy, the families of the socialist patriotic martyrs and other grassroots masses to work faithfully at their posts as befit the hardcore masses of the Party, and remain loyal and dutiful to the Party and the leader through generations.

The youth are the successors to our revolution and the most powerful force in socialist construction. If we work efficiently with them, we can breathe freshness and vigour into all sectors of socialist construction and ensure a bright future for the revolutionary cause of Juche. For this reason, we attach great importance to the work with them and direct great efforts to it. Work with them is so important that our Party recently instituted Youth Day. Party cells must strengthen ideological edification and organizational life among young people and temper them further in the practical work, to bring them up as reliable successors to the revolutionary cause of Juche. The Party cells in factories must work well with the working youth to make them perform feats of labour in production and construction with the awareness of being the leading class of the revolution, and the Party cells in the countryside must help young people there to take the utmost pride in the effort to build socialist rural communities. Party cells must give prominence to young people and support their work in a Party-oriented way.

Intellectuals play an important role in social development. It is thanks to their positive role that science and technology develop, cultural advances are made and social development is promoted. As they play a very important role in the revolution and construction, our Party has channelled great efforts into the work with them since the

very first day of its foundation. As a result, they have made great contributions to the development of our revolution and construction. Party cells must continue to put great efforts into the work with them so as to make them trust and follow our Party in the future too, without the slightest vacillation, and become eternal companions, faithful assistants and good advisers in the building and activities of the Party. Party cells must treasure and help them substantially, so that they will live up to the Party's trust and expectations by making unsparing efforts and displaying their abilities to the full. In addition, they must provide them with good working and living conditions, and help them gather wisdom if they lack it and give fresh heart to them if they lose courage. Then the intellectuals will live and work full of confidence, always feeling the trust and love of the Party.

The people with dubious backgrounds, along with the grassroots masses, constitute the motive force of our revolution. In order to carry out the revolution, we must rally around the Party and the leader not only the grassroots masses but also the people with dubious backgrounds by educating and transforming them. While paying primary attention to the former group of the people, Party cells must consistently work with the latter group of the people. The main thing in the work with the people of dubious backgrounds is to make them trust and follow the Party sincerely at all times and in all places. Party cells must never discriminate against them or give them a wide berth; they must be bold in placing trust in them and embracing them. They must give these people important assignments according to their preparedness, aptitudes and abilities, help them to perform them properly and give them a fair appraisal when they do their work well. In this way they must encourage them to feel to the marrow of their bones the trust the Party places in them, and to work faithfully for the Party and the leader.

The Party principle must be thoroughly maintained in the work with the masses.

Winning even one more person over to the side of our Party and revolution is an important principle our Party adheres to in the work

with the masses. The success in the revolution depends on who wins and rallies a greater number of the masses. For a working-class party to emerge victorious in the revolutionary struggle, it must win and rally even one more person over to the side of the revolution. Winning over the masses is all the more important in our country which is divided into two. By carrying out this principle of the Party, Party cells must rally behind the Party all the masses whom they can win.

The class principle must be observed in the work with the masses. We must rally behind the Party and the revolution all the people whom we can win by distinguishing clearly between friend and foe, but we must not hesitate to completely isolate the handful of hostile elements who feel discontented with and deliberately oppose our Party and socialist system, and when they commit counterrevolutionary acts, we must liquidate them without any mercy. Party cells must approach and treat in the fundamental interests of the revolution, the interests of the working class, all the problems arising in the work with the masses.

Working with the masses with the main emphasis on their present tendencies is a consistent policy of our Party. Working with them in this way means appraising them, not on the basis of class origin, family background or socio-political career, but mainly on the basis of their present ideological tendencies and working with them based on this estimation. Behaviour reveals ideology, and therefore one should study a person's behaviour in order to make an estimate of his or her ideology. A person's origin must not be made absolute in estimating him or her, as origin only indicates components of a person's ideology, which is not immutable. A person who has an excellent class origin and family background might change for the worse under the impact of a bad influence, and a person with a dubious class origin and family background might develop in the right direction if he or she receives a revolutionary influence. We take into consideration class origin, family background and socio-political career basically in order to study the influence exerted on the

formation of a person's outlook on the world before taking appropriate measures to educate that person; it is not aimed at estimating them based on that consideration. In the case of a person whose present tendency is favourable, we must not call into question matters of class origin, family background or socio-political career.

The work with the masses must be done creatively and skilfully, according to the characteristics of the people concerned. The characters, aptitudes and preparedness of the people and their revolutionary tasks are different. So the work with them cannot be successful if it is conducted in a stereotyped manner without taking their characteristics into consideration. There is no universal method for this work. Party cells must eliminate the tendency of working with the masses in a stereotyped way, but work with them creatively according to their characteristics.

For this, Party cells must become well acquainted with the concrete circumstances, conditions, preparedness and psychology of the people they work with. Working with them in a creative way according to their characteristics means working by employing the methods best suited to them. Party cells must grasp the detailed circumstances and conditions of the people they work with, together with their preparedness and psychology, and adopt corresponding measures.

To do skilful work with the masses, Party cells must employ the method created by our Party. Whether they will be successful in this work after adopting a method based on a deep understanding of the characteristics of the people they are going to deal with, depends on how skilfully they conduct the work. In the course of leading the revolution and construction, our Party created an excellent method and experience of this work while working with the masses among them. By applying this method and experience, Party cells must skilfully conduct the work with the masses as suited to the concrete circumstances and conditions, and the state of the people's awareness.

Party cells must approach with prudence the problems arising among the masses and solve them in time.

This is of great significance in leading them to respect the honour

of the Party, and follow and trust it with sincerity. The people call on the Party organization and tell it the problems they are facing, because they trust it. If Party cells take these problems lightly and deal with them without discretion, it means slighting the people's trust in the Party. They must approach with prudence the problems raised by the people, and solve them in the fundamental interests of the revolution. As for problems beyond their capability, they must refer them to their superior organizations of the Party.

It is better for Party cells to get to know on their own initiative the problems arising among the masses. There might be among the masses some people who are hesitant to call on the Party organization to tell it about the problems arising on or off the job. Party cells should not just wait for the masses to call on them; they must go among them and find out what their problems are. However busy they are, they must conduct on a regular basis the work of talking with them individually and visiting their houses, and solve the problems which the masses are unable to solve themselves.

Party cells must not approach these problems with prejudice or with biased opinions. If they view the problems in this way, diverging from the Party principle, they might end up treating positive problems as negative ones and negative problems as positive ones. They must approach the problems on the correct Party principle and deal with them accurately.

Work with the masses must be done persistently and with patience. This work is not the type of work that can be done in a hasty manner; it must be done persistently. Since this is work to rally the masses around the Party and the leader by remoulding their ideology, it cannot be completed through one or two rounds of interviews.

Party cells must regard persistent work with the people as their routine task and devote substantial efforts to it. They must guard against the tendencies of slighting the work with the basic sections of the masses when they are instructed to work efficiently with the people of dubious backgrounds and of neglecting the work with the latter when they are told to work properly with the former.

Work with the masses must be conducted by relying on the hardcore masses. As required by our Party's traditional method of moving ten through one, one hundred through ten and one thousand through one hundred, Party cells must enlist the hardcore masses in the work with the masses. They must identify who can become hardcore elements and teach them what the Party's principle is in the work with the masses and what they must do to do the work efficiently.

The work people's organizations must be enlisted for this work. Such organizations as the trade unions, the League of Socialist Working Youth and the Union of Agricultural Workers are mass organizations for ideological education. Party cells must help these organizations to work with their members efficiently in conformity with their mission and tasks. They must regularly inquire into how the organizations work with their members, put right all deviations discovered and provide them with all the necessary conditions for their work.

#### **4. ON ENHANCING THE ROLE OF THE PARTY CELL SECRETARIES**

Enhancing the role of the Party cell secretaries provides an important guarantee for strengthening the Party cells. It can ensure efficiency in training the Party members to be loyal and dutiful to the Party and the leader, in organizing and guiding their Party life, and in rallying the broad masses around the Party and the leader. The Party cell secretaries must play their roles satisfactorily in building up their cells and strengthening them continuously.

To this end, they must feel great pride and self-confidence in their work. They are the hardcore members of our Party in charge of the basic organizations of the Party, and the political workers at the primary level responsible for directly organizing and guiding the lives

of the Party members. Our Party is following their work with close attention and great expectations. It is a matter of great pride for them to work basking in the Party's trust and concern.

Unlike the full-time Party workers, the Party cell secretaries are required to deal with their cell work while performing the revolutionary duties they have in hand. Therefore, they must rest less than the others. They must not, however, regard their mission as a burden. Nothing is more precious and worthwhile than a life devoted to the organization and the collective, blessed with the trust of the Party and the leader. They must feel the pride and worth of their genuine life in working heart and soul for the Party and the revolution. They are revolutionaries. Taking a great pride and self-confidence in working amid the high expectations and deep trust of the Party, they must devote themselves heart and soul for the consolidation and development of their cells.

Improving their political and practical qualifications is a basic condition for them to perform their role to the full. However firm the determination a cell secretary may have and no matter how devoted he may be, he will still be unable to develop cell work as desired and required by the Party and achieve more success in their work, if he or she has poor political and practical qualifications. To fulfil their role, the cell secretaries must improve their political and practical qualifications continuously.

The Party cell secretaries must, above all else, be well informed of the leader's instructions and the Party's policies, which are the guiding principles to be adhered to on all accounts in work, and the yardstick with which to distinguish right from wrong. Only when they are versed in them can they confidently push ahead with their work without the slightest deviation and stick to principles in their work. They must substantially study the leader's instructions and the Party's policies, especially those concerning their specific fields, and thoroughly absorb them. When they are informed of new instructions and policies, they should not be satisfied with studying them just one or two times, but make a deep study of them so as to acquaint themselves with their

quintessence and find the correct ways for their implementation.

The Party cell secretaries must be proficient in practical Party work. Gone are the days when they used to work on the basis of only their experience. To deal with cell work to satisfy the Party's demands and requirements, they must acquire full knowledge of practical Party work. They must make a substantial study of the Party Rules and the norms of Party life, so as to be conversant with a variety of practical problems arising in cell work, including the organization and guidance of Party life and the growth of Party ranks.

To improve their political and practical qualifications quickly, the Party cell secretaries must read Party publications widely, including the organ of the Party and the magazine *Sepho Piso* (Cell Secretary–Tr.), which enable them to understand the Party's strategic and tactical intentions and political requirements. These publications can also provide them with knowledge and experience in various fields that can serve as reference for their actual work. They must make it their daily routine and habit to read the organ of the Party and also read every issue of *Sepho Piso*.

To possess communist traits is an important requirement for the Party cell secretaries in their efforts to enhance their role, the requirement that enables them to become genuine revolutionaries and carry out the revolutionary tasks facing their cells successfully.

The Party cell secretaries must be unfailingly loyal to the Party and the leader. Loyalty to the Party and the leader is the lifeblood and the basic determiner of the ideological and mental characteristics of a communist revolutionary of the Juche type. He who is not loyal is not qualified to be a cell secretary. The cell secretaries must become genuinely loyal and dutiful workers who sincerely hold the Party and the leader in high esteem, and work wholeheartedly for the Party and the leader.

The Party cell secretaries must work and live in a revolutionary way. The building of socialism and communism is accompanied by extremely difficult and arduous struggle. Lack of the sense of revolution stands in the way of victory in the struggle to transform

nature and society, and to remould man. The cell secretaries must devote all their energy to the accomplishment of the revolutionary cause with full conviction that it is a matter of honour to them either to live or die on the revolutionary road. In the face of any arduous task, they must overcome the challenging difficulties in a bold manner by their own efforts without any hesitation or vacillation, full of confidence in victory. They must categorically reject passivity and conservatism in their work, and aggressively persist with what they have started doing through to the end and get the required result.

The Party cell secretaries must hold fast to Party principles. Lack of principle makes a Party cell secretary unable to be strict in his or her work, which may result in the cell becoming an inert organization without fighting capacity. The cell secretaries must resolutely defend the interests of the Party and the revolution, and launch an unwavering and uncompromising struggle against all tendencies to undermine them. They must not be weak-kneed or afraid of speaking out, daunted by authority, or softheaded, trying only to be on good terms with comrades in all cases. They should be people of principle who are ready to launch an acute struggle criticizing those who are behaving contrary to the Party and class principles, no matter who they are and regardless of their positions and past exploits.

The Party cell secretaries must work responsibly. Lack of responsibility prevents a person being loyal to the Party and the leader and performing his or her duty with credit. The cell secretaries must deal with every item of work assiduously with the attitude of masters of the revolution. A revolutionary never becomes complacent about his or her work. A person who is apt to become self-satisfied with his or her work can hardly do any kind of job with devotion and responsibility, and will not take due care. The person who is careless about his or her job makes no study of it. Complacency gives birth to idleness, languor and irresponsibility. The cell secretaries must always be keen about their work, be conscious all the time that it falls short of the requirements and make strong demands on themselves, so as to carry out their work more satisfactorily. Formalism and expediency in work

are expressions of irresponsibility. The cell secretaries must launch an energetic struggle against formalism and expediency, and deal with every item of work efficiently and with the attitude of masters.

The Party cell secretaries must work creatively. Revolutionary work, especially Party work with the people, is not always conducted under the same conditions and circumstances. Creativity is all the more important for the Party worker than for anybody else. The cell secretaries must undertake every item of work creatively, to meet the specific conditions of their units and the characteristics of the people they have to work with. They must always make a deep study of their work, master it, and acquaint themselves with the circumstances and conditions for their work until they are as familiar with as they are with the palms of their hands.

The Party cell secretaries must work devotedly. A cell secretary who is not eager to devote his or her whole to the Party and the revolution cannot enjoy love and respect from the people nor work as he or she should. The cell secretaries must find the pleasure and worth of genuine life in working devotedly for the Party and the revolution. They must think first of the Party and the revolution at all times and in all places, devoting themselves completely to the struggle for the Party and the revolution. They must always work with all devotion for the people under the slogan, "We serve the people!" They must always set personal examples on and off the job. They must plunge before anyone else into the most difficult and backbreaking jobs to make breakthroughs at the forefront of the struggle. They should always take charge of the most difficult and challenging jobs. As a matter of course, they always need to take the lead in carrying out the most demanding job, but when something good offers itself, they must concede it to others.

The Party cell secretaries must mix intimately with the masses. Without a proper attitude to the masses, a cell secretary can hardly be on intimate terms with them; on the contrary, he or she will be shunned by them. The cell secretaries must always work and live with the masses and sing and dance together with them. They must

organize every item of work appropriately on the basis of their correct understanding of the masses' psychology. A cell secretary who lacks knowledge of the masses' psychology cannot work properly with the people. However, the cell secretaries should not think that their working and living with the masses all the time proves that they have understood the masses' psychology and are working satisfactorily. A poor knowledge of the masses' psychology hinders a cell secretary in his or her attempts to mix with the masses, despite being among them physically. The cell secretaries must be modest and straightforward; otherwise, they might fail to get the masses' support and love, expose themselves to the dangers of gossip, and end up losing their qualifications as cell secretaries. They must acquire the revolutionary viewpoint of the masses, with which to take loving care of them, respect them and listen carefully to their opinions. They must not love to put on airs or push themselves forward. They must not look down upon the masses, but, instead, always learn from them sincerely. They must not be partial in their treatment of the masses. Moreover, they must oppose luxury and pomposity, and live and work as simply as required by the given circumstances.

The Party cell secretaries must take loving care of the people. A cell secretary lacking benevolence cannot serve the masses loyally, and such a person is not trusted and followed by the people. In order for the cell secretary to touch the hearts of the people and win their minds, he or she must take loving care of the people. All the cell secretaries must be warm-hearted and broadminded enough to make everyone come to them to speak their minds. They must be ready to regard others' sufferings as their own and throw themselves into work for others' sake. They must offer sincere treatment and trust all the more to the people who have made mistakes or errors, for to give the cold shoulder to these people is not an attitude befitting a Party worker. Just as mothers are more concerned about their delinquent children, so the cell secretaries must take meticulous care of and offer kindhearted guidance to people with shortcomings, so that their political integrity does not become besmirched.

The Party cell secretaries must be optimistic both on and off the job. A revolutionary does not hesitate nor waver in the face of hardship, but always lives and works militantly, full of optimism and enthusiasm, and with confidence in the victory of the revolution. The cell secretaries must not fear or vacillate in the face of temporary challenges on the revolutionary road nor indulge in defeatism. The genuine revolutionary is one who advances singing aloud the revolutionary song, the song of struggle, holding aloft the red flag, as the struggle becomes more arduous and difficult. The cell secretaries must become standard-bearers of struggle who forge ahead through all hardships with optimism and a firm conviction in the sure victory of our revolution, and the buglers signalling the advance, inspiring the Party members and working people to heroic exploits. They must have an iron conviction that there is always a way out even if the sky falls, and possess the knack of inspiring the Party members and working people, full of militant spirit and confidence and showing not trace of pessimism no matter how difficult the task they are faced with. They must also lead optimistic lives. When they live optimistically, the ordinary Party members will follow suit, and then there will be nothing to be afraid of.

The Party cell secretaries must be honest and upright. Honesty and uprightness must be the iron rule on and off the job for the Party officials, who are working for the Party and the revolution, the motherland and the people. When their economic and moral lives are not pure, but instead they are avaricious and engaged in shady deals, Party officials cannot fulfil their duties. The cell secretaries must not expect special benefits and privileges and like to gain something for nothing. They must never indulge in cupidity on or off the job, which may make them unable to adhere to principles, and, furthermore, lead them to betray the organization and collective.

Loyalty, sense of revolution, adherence to principle, responsibility, creative initiative, devotion, proper attitude to the masses, humanity, optimism, and honesty and uprightness—these are the qualities essential to the cell secretaries of our Party. By possessing these

communist traits, the Party cell secretaries must be paragons and models of the Party members in all respects of their work and lives. I wish each and every Party cell secretary to be called affectionately by the Party members and working people “our cell secretary”, and “uncle or aunt cell secretary,” names which are expressions of the latter’s respect and love for and trust in the former. When this becomes the case, the unbreakable ties between the Party and the masses will be tightened all the more, and our Party will be able to fulfil its duty as the motherly party.

In order to enhance the role of the Party cell secretaries, the Party committees at all levels must give proper guidance to them.

The Party committees at all levels must build up the ranks of their cell secretaries. Only then can they satisfactorily conduct the work of Party cells as a whole, including the organization and guidance of the organizational life of the Party members. They must go down into the Party cells to understand the Party members inside out, so as to build up the ranks of their Party cell secretaries with those who are unfailingly loyal to the Party and the leader, firm in their Party and working-class standpoints, popular with the Party members, and prepared politically and practically. They must intensify education for the Party cell secretaries so that all the cell secretaries possess an unshakable loyalty to the Party and the leader, and perform their duties with credit.

The Party committees at all levels must give the Party cell secretaries timely and regular information about the direction of their work, so that they can manage their cell work as intended by the Party. They must promptly impart to the cell secretaries the great leader’s instructions and Party policies, regularly inform them of the decisions and directives for their implementation adopted by the Party organizations of higher echelons, and point them in the correct direction in which Party cells should work. While giving work direction to the cell secretaries, they must teach them the details of the ways and means for their implementation. In addition, they must also regularly review, without fail, the progress of the secretaries’ assignments. The reviewing of work must be conducted in an

efficient way so that the cell secretaries can gain experience, learn lessons and work better.

It is important to render effective assistance to the Party cell secretaries. For the higher organization to help its subordinates and for the senior to assist the junior is the traditional work method of our Party. The Party committees at all levels must, in their guidance of their subordinates, fully meet the intentions of the Party requiring the Party workers to involve themselves directly with the work of the Party cells and guide the lives of the Party members concerned, actively helping and teaching the cell secretaries. They must hold cell-secretary days regularly and organize such events as workshops, demonstration lectures and experience-sharing meetings for the cell secretaries, so as to elevate their qualifications. Creating a good experience in the work of a Party cell and disseminating it is an effective way of helping and teaching the cell secretaries. The Party committees at all levels must efficiently conduct the work of giving active assistance to the Party cells of units associated with the leader's field guidance or entrusted with tasks essential to production and construction so that they create an exemplary experience, and of disseminating the experience.

The officials of the Party committees at all levels must take advantage of their opportunity of working as Party cell secretaries for a month every year among the grassroots Party members in their subordinate units, not only to experience specific reality but also to rally the Party members and working people firmly around the Party and the leader, and teach the cell secretaries of the units concerned how to deal with Party work.

The Party's trust in and expectations of the cell secretaries are very great. Through the cell secretaries, our Party organizes and guides the Party lives of its members, and carries out its lines and policies.

All cell secretaries must cherish deeply in their minds the Party's trust in them and strive vigorously for the consolidation and development of the Party and for the ultimate victory of our revolution, united solidly behind the Party Central Committee.

## ON ARCHITECTURE

*May 21, 1991*

A long time has elapsed since the architectural revolution began in our country. In whole-hearted support of the great leader Comrade Kim Il Sung's far-sighted architectural plan, our architects and building workers fully displayed their ardent loyalty and creative wisdom to carry out the Party's policy on architectural creation. As a result, they have created the Juche architecture of our own style, which is new, original and revolutionary. They have renovated the appearance of the country and demonstrated the great features of Juche Korea far and wide. This means a highly valuable fruition of our Party's architectural creative policy as well as a proud success that our architects and building workers, who are unfailingly loyal to the Party and the leader, have achieved.

By establishing the revolutionary Juche architecture of our own style for the first time in the world, our architects and building workers have made our country the cradle of socialist and communist architecture and set an example in this field.

In the course of creating the architecture of our own style through the architectural revolution, the Juche theory of architecture has been systematized, the relationships between architecture and society, and between architecture and man have been clarified fully on an absolutely scientific basis, and the theory of architectural creation, the theory of architectural formation and the method of guidance that must be consistently maintained by the party of the

working class have been established.

The Juche theory of architecture is an absolutely scientific and revolutionary theory of architecture and a great programme for the creation of socialist and communist architecture that can thoroughly meet the requirements of the age of Juche and the aspirations and demands of the masses.

We must thoroughly implement the Juche theory of architecture, which has been developed and enriched during the architectural revolution to meet the requirements of the Juche era and the aspirations and the demands of the masses, and the scientific character and validity of which have been verified in the practical struggle for the creation of socialist and communist architecture. By so doing we will create a new, original and revolutionary architecture of our own style and fully display its vitality.

## **1. ARCHITECTURE AND SOCIETY**

### **1) ARCHITECTURE IS A PRODUCT OF SOCIAL HISTORY**

Architecture is a means of ensuring the spiritual and material conditions for people's lives and activities.

Architecture is inseparably related to people's lives. Good houses are a prerequisite for people's happy and harmonious home lives, factories are indispensable for the production of machines and clothing, and theatres, cinemas, parks and pleasure grounds are needed for people's cultural lives.

Architecture is more closely related to human life than any other product of creative human labour. Without architectural structures it would be impossible to ensure the basic material conditions for human life and maintain human life itself.

The existence of human beings is the reason for the existence of architecture, which enriches human life. Because architecture is closely related to human life, people have defined architectural structures as one of the three indispensable elements for human life since ancient times and paid great attention to architectural creation and development.

Architecture is a product of social history.

Architecture emerged with the emergence of society and has developed in step with social progress.

Architecture reflects the needs of human life and human aspirations, and its important mission is to meet the material and spiritual demands of human life. In the primitive communal society where people's consciousness of independence and their creative ability were very weak, it was their material and spiritual needs to protect themselves from adverse natural phenomena, from attacks by wild animals and to worship God and their ancestors. To meet these social needs in the primitive communal society, dugouts, dolmens and upright stones were created. With social progress and the growth in their consciousness of independence and their creative ability, people gradually tried to organize living space purposefully to meet their demands, raised particular aesthetic demands in architectural creation and strove to realize them. As a result, construction acquired the character of art. Since the process of architectural creation comprises the process of people's creation of material wealth and the process of their artistic creation, it can be said in the strict sense that architecture emerged when constructions acquired artistic qualities.

With the development of human society, from the primitive communal society to the slave-owning society, from the slave-owning to feudal society, and from the feudal to capitalist society, people's consciousness of independence and their creative ability grew higher, their demands for material life became varied, and architecture developed accordingly. The development of the productive force, production relations, science, technology and culture furthered the

development of architecture. Factories and various other buildings for the production of the material wealth of society were constructed and enlarged, public buildings with a variety of missions to satisfy the varied demands of life were erected, and villages, towns and cities developed gradually on a large scale. The development of construction from wooden buildings to reinforced concrete buildings, from one-storey buildings to multi-storey buildings, and from simple structures to complex structures is inconceivable without the development of the productive force, science, technology and culture. The development of the productive force, science, technology and culture is made by the masses. The decisive factor in the development of architecture is the masses, the basic motive force of social progress.

Architecture is created by the creative wisdom, labour and artistic activities of the masses. Therefore, architecture comprehensively reflects the material needs of the people, their customs, sentiments, emotions, aesthetic tastes and other aspects of human life in the period.

Architecture, which emerged and has developed in the context of society, reflects the dominant ideas and social relationships of the period and is permeated with them.

In the exploitative society the reactionary ideas of the exploiting class dominate the society and hamper the healthy development of architecture. The establishment of the economic foundation of industrial capitalism on the ruins of the feudal economy, and the commercialization of architecture gave birth to the architectural ideas of the reactionary bourgeoisie and various architectural trends and schools in the history of the development of architecture. Under the influence of the ideas of the reactionary ruling class and the relationships within capitalist society, palaces, cathedrals, castles and other unproductive buildings, the products of feudal society, gave way to large-scale productive buildings, markets, banks, department stores and various other commercial buildings, which were aimed at making profits.

Although the working masses laid material foundations and developed science and technology by their creative labour in the capitalist society, the dominant ideas and political and moral concepts of the society became more and more reactionary, and architecture, which was dominated by them, grew more anti-popular and decadent.

The capitalist society braked the healthy development of architecture. In a society where the masses are shackled by political and economic fetters, the dominating ideas of society become more reactionary instead of becoming progressive, in spite of the development of the economic foundations of the society, and the masses are subject to reactionary ideas and culture. In the capitalist society, all the material means of architectural creation are in the hands of a few big businesses, architecture exclusively serves their pleasure and profit-making, and the architects and builders are compelled to work as slaves to money in order to survive, so architecture for the good of the masses is inconceivable.

In the socialist society, where the masses are the masters of nature and society, the revolutionary idea of the working class guides architectural creation and reflects itself fully in architecture.

The Juche idea is the greatest revolutionary idea of the working class in our times. The Juche idea is a man-centred idea, which is based on the philosophical principle that man is the master of everything and decides everything. The creation and development of socialist architecture is guided by the Juche idea. In the socialist society, architectural creation is conducted with the attitude of approaching architecture from the point of view of the masses' interests and dealing with the development of architecture mainly on the basis of their activity. Socialist-communist architecture, which emerged and has developed on the ideological and theoretical basis of the Juche idea and reflects the requirements of the Juche age, is the most revolutionary architecture serving the working masses.

Architecture assumes class character. The class character of

architecture is defined according to the class interests it reflects and which class it serves. In a class society, there cannot be and has never been super-class architecture.

In the exploitative society, architecture serves the exploiting class because the exploiting class is provided by state power with the social positions and privileges to live in luxury, dominating the society and putting down the masses. The architectural structures in the feudal age reflected the way of life of the exploiting class including feudal landowners, the ruling class of the period; and architectural structures in the capitalist society represented the anti-popular, decadent material and spiritual lives of capitalists.

The industrialization and mechanization of production in the capitalist society obliterated aesthetic human relations with the object of labour that had existed in limited scope in the Middle Ages, and wiped out even the popular elements of architecture that had remained among the peasantry. The development of popular and progressive architecture was extremely restrained, and decadent reactionary bourgeois architecture, which catered for the needs, sentiments and tastes of the exploiting class, held sway. Although the economic foundations, science and technology further developed in the period of monopoly capitalism, architecture became more reactionary and decadent in terms of its ideological and artistic qualities.

In order to overcome the contradiction between architecture and social development and create genuinely popular architecture, it is necessary to overthrow the exploitative society. In this sense, we can say that the history of architecture is a part of social history and that the working masses are the makers of architectural history and the motive force for the development of architecture.

Even though the masses are the motive force of the development of architectural history, they cannot hold the legitimate position of masters nor play the role as such in the exploitative society. If the working masses are to occupy the position of masters of architecture and perform their role as such, they must establish the socialist system, under which they can take state power and the means of

production in their hands and create architecture capable of meeting their demands and aspirations.

In the socialist society, architectural creation is the concern of the masses themselves, and architecture is created and developed rapidly drawing on their creativity and limitless strength. This shows that the process of developing socialist architecture is a process of strengthening the working masses' position in nature and society and enhancing their role to the highest.

In the exploitative society, the masses do not and cannot have their own architecture. It is true that in the exploitative society all the architectural structures are constructed by the masses' creative work, wisdom and techniques, but these are not created to meet their demands and aspirations to the full. In the exploitative society, the masses can neither own these structures nor enjoy them.

Because enormous amounts of material wealth and funds are needed for the creation of architectural structures, individual architects in the exploitative society cannot create structures truly for the people even if they wish to do so. Even if material wealth and funds needed for architectural creation for the people are available, the exploiting class does not allow them to be spent for this purpose. A progressive and popular character of architecture created in the exploitative society can be found only in simple houses that were built with limited materials on the strength of the people's refined architectural skill to meet their living requirements and in the progressive and popular elements, which are the products and reflection of their creative labour, talents and resourcefulness. This is exactly the reason why architecture in the exploitative society reflects a progressive and popular character.

Because the exploitative society is thoroughly anti-popular, architecture that reflects this society acquires an anti-popular character.

Bourgeois architects in the capitalist society now talk about "humanistic architecture" or "humane architecture", but this is no more than a lie to deceive the masses and hide the reactionary, anti-popular character and real nature of capitalist architecture.

Victory in the socialist revolution and the establishment of the socialist system have opened a new age of genuinely popular architecture in the development of human architecture.

Socialism means a people-centred society in the true sense of the word. In the socialist society, where the masses are the masters of everything and everything serves them, architecture meets the demands and aspirations of the masses.

Socialist architecture has the basic mission to provide the masses with good working, living and recreational conditions.

Embodying loyalty to the working class and the people in architectural creation is the basic quality that defines the class character and essence of socialist architecture.

All the exploitative societies, ranging from the slave-owning to the capitalist society, produced corresponding reactionary, anti-popular architecture, whereas the socialist society, in which the masses are independent makers of history, provides the possibility to create the most revolutionary, popular architecture. This is an inevitable outcome of the development of architecture as a product of socialist history.

Architectural structures give a comprehensive visual expression to the appearance of a country. One can understand the political, economic and cultural development of a country by seeing its architectural structures.

The socio-political system of a country defines the direction and class character of its architectural creation, and architectural structures express the class essence of the society.

In the exploitative society, the exploiting class constructs power institutions, pleasure grounds and palatial mansions in the hearts of cities and in the places with good scenery and erects a forest of super-highrise buildings in every street for the purpose of boasting of their power, elevating their dignity and overpowering the masses with the feeling of helplessness and servitude. The mode of city construction in the exploitative society is a product of its reactionary, anti-popular political system.

In the socialist society, unlike the exploitative society, theatres,

cinemas, department stores, houses and parks are laid out in the hearts of cities and in beautiful places so that the hearts of cities are always crowded with merry people and overflow with the joy of happy people. We have constructed a holiday resort in Mt. Myohyang that has large deposits of high quality gold ore, instead of developing a goldmine there, not because we were ignorant of the value of gold or we were better off than other nations but because we intended to provide the people with happier living conditions and cultural recreation. This measure fully accords with the essential nature of the socialist system and proves its advantage.

The economic power of a country and its development in science, technology and culture ensure success in architectural creation and are demonstrated through architecture.

The economy, science, technology and culture define the scale, quality, economic effect and artistic quality of architecture. A powerful economy is the prerequisite for undertaking an audacious, large-scale architectural project, and highly developed science and technology make it possible to industrialize, modernize and rationalize architectural creation on a scientific basis to effect modern and economical construction. Cultural development raises people's ideological level and enriches their aesthetic feelings, so that they raise high aesthetic requirements and create new architecture.

The history of architecture in our country clearly proves the importance of the role of economic and cultural advances in the development of architecture.

No country in the world now undertakes so much construction and develops architecture so rapidly as our country does. Every year we construct many buildings, each requiring tens of thousands of tons of steel. We create architecture in our own style and realize our people's age-old wishes and ideals. Because we have consolidated the foundation of the socialist independent national economy and developed science, technology and culture from the point of view of Juche by accelerating economic and cultural construction under the banner of the Juche idea, we have been able to undertake

construction on a large scale and create a great garden of Juche architecture. We are carrying out construction on an incomparably gigantic scale, and the architecture of Juche that has attained the world standard powerfully demonstrates the great capabilities of our socialist independent national economy and the full picture of the development of our Juche-oriented national culture.

Because architecture shows a comprehensive visual picture of the politics, economy and culture of a country, great importance has been attached to architectural creation, and great efforts have been put into this work without exception in every society and in every period of history.

Architectural structures created by humanity are not only material but also spiritual products. None of them has ever been created without mental efforts and without the investment of materials. The work of architectural creation begins with man's mental activities and is completed with his physical activities supported by materials.

Mental activities are a prerequisite for architectural creation, and physical activities and materials are the guarantees for this work.

Architecture is the material, spiritual and cultural wealth of society that has been produced by man's creative work.

Architecture as such plays the role of material utility and the role of information and education. People often call architecture an art of utility.

Utility and the ideological and artistic qualities are the essential qualities of architecture.

Utility is related to man's material needs. Ideological and artistic qualities are related to man's ideological and aesthetic needs.

The ideological and artistic qualities of architecture are the characteristics that distinguish architecture from other branches of science and technology; its utility is the feature that distinguishes it from other arts.

Utility and ideological and artistic qualities as essential qualities of architecture exist in organic unity.

A failure to understand their organic relationship may result in committing a bourgeois error in architectural creation. If you regard utility as absolute because architecture has an important function of providing people with material living conditions and ensuring utility in life, and ignore the ideological and artistic qualities, you will make a functionalist mistake. Functionalism is a bourgeois ideological trend of architecture that regards buildings purely as mechanical devices for living, or purely as a means of making profits. Conversely, if you emphasize only artistic quality and disregard utility in life, you will make a mistake of art for art's sake. Art for art's sake is a bourgeois formalistic trend of architecture that emasculates utility and produces sensational and advertizing structures. Both functionalism and art for art's sake hamper the development of socialist architecture and speed up the process of capitalist architecture becoming reactionary and decadent.

Architecture can only fulfil its mission and role satisfactorily and serve social progress effectively when it ensures ideological and artistic qualities and utility in organic unity.

For its function of material utility and for its ideological and artistic function architecture acts on social development positively and actively.

For its high utility and noble and beautiful ideological and artistic qualities, socialist architecture gives people an understanding of the advantages and invincibility of the socialist system, inspires them with national pride and confidence, and educates them to be unfailingly loyal to the Party and the leader and love their country ardently, thus contributing to the capture of the ideological fortress of communism. It also contributes to the capture of the material fortress of communism by ensuring a high rate of extended reproduction and a steady improvement of the people's material and cultural lives.

Architecture as an art of utility has a number of characteristics that distinguish it from other arts.

Architecture, unlike other arts, uses material means of expression such as dots, lines, planes, space and mass and takes into

consideration not only ideological and artistic qualities but also utility, durability and economic effectiveness in an integral way. The representation of reality by architecture is characterized by the fact that it creates space for life and activities and the shapes of space to meet the demands of material and spiritual lives and performs informative and educational functions through the role of ideological, aesthetic and artistic elements and the scientific and technological success involved in the space and its shapes, instead of dealing with the representation of the detailed inner human world and human character as is the case with other arts.

Architecture has characteristics that distinguish it from other arts not only in its representation of reality but also in the evaluation of the qualities of architectural structures. The quality of architecture, unlike other formative arts, is comprehensively evaluated in the course of practical use for a period of time, rather than just visually. The architectural qualities of structures, villages, towns and cities cannot be evaluated only by seeing them with the eyes; they are evaluated comprehensively by living in the spaces for life and activities for a certain period.

In the past a considerable number of people regarded architecture as a “formative art”, a “spatial art”, not as a “time art” that is appreciated in the course of time. Disregarding the utility of architecture in the assessment of its formative aspect is an expression of a formalistic viewpoint, a viewpoint of art for art’s sake. In the assessment of architectural creations and the design of architectural composition we must not see only the outward formative artistic quality, but examine all the plane planning, the structural solution and the economic effectiveness in an integral way.

Architectural creation has a number of characteristics that distinguish it from other arts in its relation to nature. Architectural creation is the work of transforming the appearance of nature and overcoming its influence on human life. It is the work of transforming nature in a broad sense.

The process of architectural creation has also characteristics that

differ from those of pictorial art and sculpture. Pictures and sculptures are planned and produced by painters and sculptors themselves, so if the products are not to their liking, they are discarded and made over again. However, things are different with architectural structures. Architectural structures are planned and designed by architects and constructed by building workers with the investment of large amounts of materials. The constructed structures are used down through generations.

An architect must pay primary attention to designing every single structure qualitatively so that the structure may be of lasting use.

Architectural structures are completed through scientific and technological efforts, through the collective wisdom of building workers and specialists in the fields of structure, heating, ventilation, water supply and sewerage, electricity and building equipment. For this reason architecture, unlike other arts, has various limitations. In architectural creation problems relating to art, utility and economic effect must be resolved in an integral way on the basis of scientific and technological calculations; the conditions of building materials, construction, technological equipment and various other problems that may arise in the stage of management should all be considered; and the requirements of the times, the level of the economic development of the country and all other aspects of the level of national development should be calculated.

With a clear understanding of the essence and characteristics of Juche architecture and its position and role in the revolution and construction, the architects and building workers must push forward architectural creation in the direction indicated by the Party.

## 2) SOCIALIST-COMMUNIST ARCHITECTURE CONTRIBUTES TO THE LEADER'S REVOLUTIONARY CAUSE

Socialist-communist architecture is the revolutionary architecture of the working class. It has an important mission to meet the demands

and aspirations of the masses, the masters of nature and society.

In the socialist and communist society, the masses demand that architectural creation provide them with a perfect material guarantee for their independent and creative activities.

In the socialist society, architectural creation is a great undertaking to transform nature as well as worthwhile work that is carried out under a great plan of lasting effect to ensure the country's prosperity and the people's material and cultural lives.

Through the creative work of architecture bridges, harbours, power stations, barrages and factories are constructed, modern public buildings and houses are erected in villages, towns and cities, and tidal flats are reclaimed. The creative work of architecture transforms the appearance of the country, strengthens the foundations of the socialist independent national economy, raises the standard of the people's material and cultural lives, and builds up urban and rural communities to take on a communist appearance.

Since the first days of building a new society after its victory in the revolution, the party of the working class attaches great importance to architectural creation and puts great efforts into this work.

In order to carry out successfully the gigantic work of architectural creation for the building of a new society after the seizure of state power, the working class must receive the leadership of its party, which thoroughly champions and represents the interests of the masses. The leadership of the party of the working class is, in essence, the guidance of the leader.

The leader of the working class is the leader of the revolution who represents the interests of the party and revolution, the working class and other people and leads the struggle for their realization to victory.

Just as the revolutionary cause of the working class can be successfully carried out only under the outstanding leader's guidance, so the creative work of architecture, an undertaking of far-reaching importance, can be carried out smoothly and achieve a brilliant success only under the guidance of the leader of the working class.

The leader of the working class establishes a revolutionary idea of architecture by fully reflecting the masses' architectural demands and aspirations, integrating and systematizing them.

His architectural idea is based on the absolutely correct viewpoint and outlook on the masses. As such, it serves as the guideline that architects must adhere to during the whole period of socialist and communist construction as well as their powerful theoretical and practical weapon for success in architectural creation.

The architectural idea of the working class can be a revolutionary idea of architecture capable of making an active contribution to the cause of socialism and communism only when it is based on the guiding ideology of the revolution and construction and thoroughly embodies it. The revolutionary architectural idea of the working class can, therefore, be put forward only by the leader who has evolved the guiding ideology of the revolution and construction.

On the basis of the revolutionary architectural idea, the guideline of architectural creation, the leader sets out the fundamental principles that must be maintained in the realization of the idea as well as the requirements, the general direction and methods for its realization. The magnificent architectural plan set out by the working-class leader is a magnificent blueprint and operations map, which reflects the masses' architectural aspirations and demands, and is aimed at building up the material foundations of communism, ensuring the people's material and cultural lives in conformity with the requirements of the socialist and communist society, and developing urban and rural communities into a communist paradise.

The leader, with uncommon organizing ability, mobilizes the masses in the gigantic work of architectural creation under a great plan of lasting effect and victoriously guides the difficult and complex struggle to transform the appearance of the country through his skilful operation and direction.

Of course, architects, building workers and the masses directly

undertake the creative work of architecture. But individual architects, however talented and versed in science and technology they may be, find it impossible to conceive and design such a great project of lasting effect in an all-round and comprehensive way as the creative work of architecture for the transformation of the country to meet the masses' aspirations and demands, to achieve national prosperity and raise the level of the people's material and cultural lives, nor can they organize and mobilize the masses for the realization of the idea. Individual architects are technicians and creative workers who implement the leader's plan in the general direction of architectural creation indicated by him.

Regarding the leader's plan and intentions about architectural creation as absolute is the basic creative principle and the secret of success.

Architectural structures that are constructed in accordance with the leader's intentions and plan not only meet the people's aspirations and demands but also have high values.

It is a good example that we have totally bulldozed Ryunhwanson Street in Pyongyang that had retained the remnants of factionalism, and constructed Changgwang Street, a modern communist ideal street, there.

As historical experience shows, architects can create excellent structures only when they are guided in creative work by the leader's plan and idea. Architects must make a deep study of the leader's plan and idea before they take up their pencils.

When they loyally support the leader's guidance and implement his plan and intentions without any deviation, architects and building workers can thoroughly overcome sycophancy, dogmatism and all manner of bourgeois formalism in architectural creation and brilliantly embody the people's aspirations and demands in architectural creation. This is a valuable experience and historical lesson we have learned in the creative work of architecture.

Already during the anti-Japanese revolution, the great leader Comrade Kim Il Sung planned the construction of a paradise in the

motherland to be liberated, established his Juche-oriented idea of architecture and, after the country's liberation, developed it in depth in the course of giving leadership to many stages of the revolutionary struggle and the work of construction.

The Juche-oriented idea and theory of architecture is the man-centred idea of architecture evolved on the fundamental basis of the philosophical world outlook of Juche. It is architectural doctrine that can fully realize the masses' architectural demands for independent and creative lives.

The establishment of the Juche-oriented architectural idea provided the theoretical and practical weapon for the creation of socialist-communist architecture for the first time in history and effected a change towards the creation of Juche architecture centred on the masses in the human history of architecture.

In the difficult days after the war when we had to start everything again from scratch, the sycophants, dogmatists and anti-Party counterrevolutionary elements that had wormed their way into the capital construction sector adopted foreign designs mechanically, asserting their erroneous views, ignoring the country's economic situation and turning a deaf ear to the people's aspirations and demands. In consequence, houses equipped with *pechika* (Russian heating stove-Tr.), which did not accord with our people's customs and sentiments, were constructed and imitations of European-style buildings appeared in our country.

At the October 1957 Plenary Meeting of the Party Central Committee, the great leader exposed all the machinations of the anti-Party counterrevolutionary elements to criticism and explained the need to establish the Juche orientation in the construction industry.

The great leader wisely guided the architects to establish the Juche orientation in the construction industry, and design and build all the architectural structures in keeping with the situation in our country, our people's customs and sentiments and to be convenient, cosy, beautiful and durable.

He paid close attention to all the details of structural components, ranging from the composition of production space of large factory buildings to the composition of living space, pillars, railings, walls and even the colours of buildings and ensured through meticulous guidance that these catered to our people's customs and sentiments and the aesthetic tastes of our contemporaries.

Thanks to the great leader's wise guidance of architectural creation, we were able to construct much better cities, towns and villages than before in less than ten years after the war, and demonstrated the Korean mettle, although the imperialists had said that we would be unable to reconstruct them even in a hundred years after the war. We have now constructed the people's paradise that is envied even by the countries that boast of hundreds of years of construction history. We have constructed the West Sea Barrage, one of the largest of its kind in the world, only in five years, an unprecedented miraculous creation that would have taken a developed industrial country half a century or a few centuries to do.

Under the great leader's wise guidance, a new history of truly popular architecture was recorded, and ideal communist streets, ideal communist villages and communist houses were constructed. In future, all our villages, towns and cities will be constructed on the model of these communist ideals and will be much better than the models. Then the people's architectural aspirations and demands will be completely met.

The history of architecture in our country shows that all the content of socialist-communist architecture is clarified by the leader of the working class and that the basic method of realizing the people's architectural aspirations and demands is set out and successfully implemented under his leadership. As you can see, socialist-communist architecture is planned by the leader and created under his guidance.

Socialist-communist architecture is the most revolutionary architecture with a noble mission to safeguard the cause of the working-class leader and brighten the leader's achievements in the

cause down through generations. Its noble mission reflects the masses' earnest desire to hold the leader of the working class in high esteem.

The outstanding leader of the working class provides the people with genuine life and happiness, with today's happiness and hopes for the future.

The masses experience this truth through their lives, and their trust in and respect and reverence for the leader are most ardent, absolute and deeply rooted in their hearts.

The masses have noble feelings and an earnest desire to support the leader of the working class with loyalty.

There are no nobler feelings and stronger desire than these for the people who are blessed with genuine life and happiness under the leader's embrace. That is why the masses regard it vital to the revolution and construction to safeguard their leader and his cause and brighten it down through generations and devote everything to the struggle.

The architecture of the working class can fulfil its mission only when it clearly reflects the masses' noble ideas and feelings about the leader and their best wishes for him.

The architecture of the working class deals with the monuments to the leader's greatness as its most important component and makes it the starting-point and the fundamental requirement of architectural creation to realize the masses' noble ideas, feelings and absolute desire to support the leader with loyalty.

Only when architecture clearly reflects these ideas, feelings and desire of the masses can it lay out living space for the leader's good health and longevity, properly lay out monuments to his achievements and create them at a high level.

Creating monuments to the leader's achievements at a high level is an undertaking to create material conditions to brighten the leader's greatness all around the world and hand it down to posterity.

Monumental structures are the best visual and lasting means of conveying the leader's achievements and his greatness to posterity.

Monuments remain with mankind for ever and therefore have positive effects on people's ideas regardless of social progress and change of generations. Monumental structures give the masses a deep understanding of the greatness of the leader of the working class and educate them to safeguard and consummate the leader's cause down through generations.

We have constructed the Tower of the Juche Idea, the Arch of Triumph, the Monument to the Victorious Battle of Pochonbo, the Grand Monument to the Meeting on Mt. Wangjae, the Monument on Lake Samji and many other grand monuments and structures that sing the praises of the great leader's imperishable revolutionary achievements. These grand monuments present a grand epic picture of the path of glorious struggle traversed by the great leader and the immortal achievements he made during his leadership of our revolution and thus actively contribute to educating the people to be communist revolutionaries of the Juche type.

Socialist-communist architecture serves to support the leader of the working class, not individual heroes, and brighten his achievements and greatness forever down through generations.

Regarding the architecture of the working class as one not serving the leader's revolutionary cause is a revisionist view on architecture. A person with such a view will not strive to realize the leader's plan in architectural creation, rejecting his leadership and regarding the individual architect's view and assertion as absolute. This will result in the failure to reflect correctly the masses' aspirations and demands in architecture. Then architecture will become deformed, reactionary and anti-popular. The situation of architecture in the countries where capitalism has revived and the revolution is undergoing trials eloquently proves this. In these countries, even monuments to their leaders' achievements are pulled down, and structures of bourgeois formalism that is fashionable in capitalist countries are appearing in many places.

On the basis of the experience of architectural creation in our country and the lessons of architectural history in other countries, we

must work hard to construct architectural structures and grand monuments more excellently to realize the great leader's plan and guidance thoroughly, to support him more loyally and sing the praises of his greatness and imperishable achievements.

### 3) JUCHE ARCHITECTURE IS CENTRED ON THE PEOPLE

Juche architecture is people-centred architecture, which embodies the immortal Juche idea. It is the most revolutionary and popular architecture that represents our times, the Juche era, when the masses have emerged as masters of nature and society and shape their destiny independently and creatively.

Architecture, a product of social history, embodies the prevailing idea of the society and reflects the ideals of the people living in that society. Since architecture deals with building materials, technological engineering must not be ignored in architectural creation. But it is more important and preferential to ensure that architectural structures reflect revolutionary ideas and ideals. In architectural creation, structure, construction, heating, ventilation, acoustics, and lighting are related to technological engineering, but ideas and ideals boil down to the ideological and theoretical basis of architecture as well as the fundamental question that defines the aim, objectives, principles, basic requirements and direction of creation and the question of the standard of practice. The architecture of the exploitative society is anti-popular not because the architectural structures are anti-popular but because architecture is rooted in the reactionary ideas and ideals of the ruling class. In the final analysis, architecture is not limited to the question of purely technological engineering but boils down to the question of ideas and ideals.

It is the mission of Juche architecture to embody the Juche idea in it.

The Juche idea is the cornerstone of Juche architecture.

The Juche idea is the starting-point, standard, and guideline of Juche architectural creation. Juche architecture is that which is permeated with the Juche idea. In other words, it is the architecture that embodies the Juche idea in the architectural field.

The masses are always placed at the centre of Juche architecture. Architecture is the product of man, is created at his desire and exists for him. Man is always placed in the centre of architectural creation.

The human question in architectural creation is the standard that defines the class character of architecture. Architecture can be socialist architecture or capitalist architecture depending on which class, the working masses or the exploiting class, is given central consideration, even when man is regarded as the centre of architectural creation.

The outcome of architecture is governed by man and society. A correct solution to the problem of relationships between architecture and man and between architecture and society is a prerequisite for correctly establishing the class character, essence and mission of architecture and the general direction of its creation. Since society is composed of people and developed by them, the centre of society is always occupied by the people. In this sense, it can be said that the question of architecture is defined by them.

In Juche architecture, the masses are regarded as masters of architecture. In the socialist and communist society, the masses create and enjoy architecture. Because of their social position and role, the masses are bound in duty to create architecture and have the right to enjoy it. Of course, the masses create architecture in any society, but in the exploitative society architectural creation is not an honourable duty to the masses but the yoke of capital to them, not the means of providing the people with material and cultural lives, but the means of exploitation and plunder. In the exploitative society, therefore, the masses cannot enjoy architecture although they create it. In the exploitative society, the masses have no

interests in architecture; architectural creation means hard toil and hired labour to them, so that they do not display creativity or enthusiasm.

In the socialist society, the masses as masters of society and as masters of architecture have direct and vital interests in architecture. In the socialist society the masses play their role as its masters and not only participate in architectural creation on a voluntary basis in order to increase the production of material wealth for the society and lead rich, civilized and happy lives, but also fully reflect their aspirations and desires in architecture by displaying all their creativity and revolutionary enthusiasm.

Juche architecture, socialist architecture, is incomparably superior to capitalist architecture and develops at a rate unprecedented in the previous society precisely because the masses, who enjoy architecture, take an active part in architectural creation with a high sense of responsibility. Their active participation in architectural creation is a duty as creative workers and enjoyers.

Juche architecture is the model for socialist-communist architecture in that it fully realizes the masses' architectural demands and aspirations.

The masses desire the construction of the socialist and communist society where they can enjoy independent and creative lives to the full. Their aspirations and demands are the ideal of Juche architecture and define its mission, aim and the general direction of creation.

The mission of Juche architecture is to contribute to modelling the whole society on the Juche idea, which is the historic cause for completely realizing the masses' independence. At the present moment when our Party has set out its highest programme of modelling the whole society on the Juche idea, the architecture of our times can have no other mission than helping towards this noble cause. Only when Juche architecture takes it as its greatest mission to help towards the cause of modelling the whole society on the Juche idea can it meet the masses' architectural demands for their material

needs and ideological aesthetics to the fullest, actively serve their independent and creative lives in every possible way and fulfil its social function and role in the work of transforming every field of social life as required by the Juche idea.

Because Juche architecture is created and enjoyed by the masses themselves, their aspirations and demands are always taken as absolute.

We relocated the residential quarters of Chongjin, which had cost us a lot of money to build, to South Chongjin, and although we were very short of steel in the days immediately after liberation we blew up the induction furnaces, because these caused discomfort to the people and were dangerous to their lives. Architecture that discomforts people contrary to their aspirations and demands and interferes with productive activities is not people-centred architecture and not Juche architecture.

Juche architecture is characterized by its unity of content and form that meet contemporary requirements and the people's aspirations and demands.

The people's aspirations and demands characterize the content and form of architecture and are realized through the content and form. The content and form of architecture can only be genuine when they meet the people's aspirations and demands.

The content of architecture consists of integrated qualitative elements, and the form is expressed through the compactness, structure, shape and appearance of the composition of the plane-volume space that integrates the qualitative elements. The content of architecture is related to the purpose of creating structures and their mission and character, whereas the form is related to the specific method and vocabulary of realizing them through the choice of structure and shape. The process of creating an architectural form is the process of realizing the content; it is precisely the process of architectural composition and construction.

The content of Juche architecture is socialist, and its form is national.

The socialist content of architecture meets the masses' aspirations and demands. In other words, it means composing and realizing convenience, cosiness, beauty and durability, which constitute the qualities of architecture, in keeping with the masses' aspirations and demands.

Convenience is the most important element and quality of the content of Juche architecture. Utility is the first function of architecture, and convenience is the hallmark of utility. In other words, convenience defines utility, and utility characterizes the function of architecture.

An inconvenient structure lacks utility, and a structure that is devoid of utility is gimcrack. Bourgeois formalist structures that are fashionable in the capitalist society lack utility. The people require buildings with structural space convenient for their lives, activities and recreation, and with good hygienic facilities, buildings that can ensure their independent and creative lives. Juche architecture regards it as the basic aim of creation to meet these requirements of the people and fully realizes the aim.

The masses' requirement for convenience is the basic factor that makes Juche architecture people-centred.

Convenience is the product of social history and acquires social nature. In step with social development and with the enrichment of people's lives, the social requirement, the requirement of the masses, for convenience increases.

In the days of postwar reconstruction from the ruins, people had to live in dugouts, so even a single-room house was welcome to them; but their standard of living has now improved beyond compare, so they demand three-to-four-room flats provided with bathrooms, toilets, drawing rooms, gas service and central heating. In the postwar years when they were poor, they did not think of cultural recreation, but nowadays they require good conditions for cultural recreation, thinking of the way to lead more worthwhile and pleasant lives in this good world. We are now rebuilding the houses that were constructed in the postwar years or pulling them down to build new houses. Every

year we undertake construction on a larger scale to build modern houses, theatres, cinemas, gymnasiums, parks and other facilities for cultural recreation, restaurants, shops and other service facilities on a large scale in order to satisfy the growing demands of the people.

The masses' demand for convenience increases with the development of society. In the course of meeting this demand, the content of convenience grows richer and architecture develops. The people's growing demand for convenience indicates higher creative goals for construction, creates premises for architectural development and accelerates its progress.

Juche architecture is people-centred in that it sets the people's architectural demands as its creative goals, satisfies their demands and develops in the course of this.

Juche architecture also meets the masses' aesthetic demands by embodying the Juche aesthetic idea.

Since architecture is the art of utility, it is unthinkable to separate convenience from beauty. Beauty is an important element of the content of Juche architecture as well as an element of its quality. Convenience characterizes the architectural function of utility, whereas beauty characterizes its ideological and artistic function.

Architectural beauty is made in the process of people's creative activities to transform nature and society. Architectural structures created by people when transforming nature and society embody their requirements for life and their ideological and emotional ideals. While living and working in the structural space they have created, people feel and appreciate the quality of beauty that has been embodied in the space.

Juche aesthetics regards the masses' aspirations and demands as the sole criterion for the evaluation of beauty.

The masses create and enjoy all the beautiful material and cultural wealth of the world. They can identify the essence of beauty. If an architect or a builder calls something good or beautiful, that is no more than his subjective view. The masses' evaluation of the utility and ideological and artistic quality of architectural structures is the

fairest and most objective evaluation. What the masses call good is good, and what they call beautiful is beautiful. Because they are the best judge of beauty, the beauty they aspire to is the noblest beauty of all.

The beauty of Juche architecture, which accords with the masses' aspirations, reflects their ideas, feelings, aesthetic emotions and tastes expressed in their desire for independence. The beauty of Juche architecture is the noblest, because it shows the noble spiritual world of our contemporaries, who aspire to independence.

Whenever we look around Pyongyang, the revolutionary capital, we feel that Pyongyang is the most beautiful city in the world. We cannot say that this feeling emanates merely from the variety of the forms of the buildings or from their artistic harmony. Formal and formative beauty is, in essence, the beauty of the external form of architecture. Regarding the beauty of form and harmony in architecture as the sum total of beauty is the bourgeois viewpoint of architectural beauty. The real beauty of architecture lies not in its external form, but in its content.

Through the magnificent and beautiful appearance of Pyongyang we feel the noble loyalty and ideological and spiritual world of our people, who are determined to hold the great leader in high respect for ever and follow him to the end of this world as well as the unbreakable fighting spirit and revolutionary mettle of our people who, under the wise guidance of the leader, have courageously overcome all difficulties and obstacles, and victoriously advanced. Whenever we see the parks, pleasure grounds, theatres and houses, which overflow with the people's delight, we feel in our hearts the warm love of the great leader who has devoted all his life to the people.

The beauty of Juche architecture is related to the noble ideas and feelings of people who regard independence as their lifeblood, and is related to the high ideals of people who aspire to independence. That is why the beauty of Juche architecture is the noblest and most glorious of all that is beautiful.

Juche architecture also values formal or formative beauty. Formative beauty is an important criterion for the evaluation of the level of architectural interpretation.

The formative beauty of architecture is the beauty of the form, which reflects the content of architecture. It is the representation of the beauty of the form reflected in human consciousness.

Beauty is understood differently depending in general on people's world outlook, class position, cultural level, the level of their knowledge, ideals of beauty, and national sentiments and emotions. Architectural forms must reflect people's noble and beautiful ideas and feelings, and cater to contemporary aesthetic tastes as well as national tastes and sentiments.

In architecture, the cognition of formative beauty is characterized by its being perceived in organic unity with utility. Even if the shape of an architectural structure is pleasing to the eye, it can never be felt to be truly beautiful if it is inconvenient to use and looks unstable.

The cognition of beauty in Juche architecture combines the joy and pleasure that emanate from the attainment of people's aspirations and demands for an independent and creative life as a result of their honest labour and display of creative wisdom. This fact adds beauty and truthfulness in cognition to the quality of beauty that is embodied in architectural structures.

The formative beauty of architecture acts on human perception and arouses emotions and, through this process, gives people ideological, aesthetic, cultural and emotional education. It is precisely for this reason that the need to raise the level of the formative quality in architectural creation is emphasized.

The formative quality of architecture occupies an important place in its informative and educational function.

The abstractionist and abnormal formative beauty of capitalist architecture paralyses the masses' consciousness of independence, and pollutes it with corrupt and decadent bourgeois ideas.

By contrast, the truthful and vivid formative beauty of Juche

architecture fully accords with the masses' aesthetic aspirations, impresses them with the advantages of the socialist system, and national pride and confidence, and contributes to inspiring them with loyalty to the Party and the leader, to the country and their fellows.

Juche architecture ensures the creation of structures of lasting durability, and as such it provides the masses with safe structural living space.

To construct lasting edifices of Juche architecture is a noble undertaking to hand down to posterity excellent architectural works created under the wise leadership of the Party and the leader.

Durability is a practical guarantee for the physical life span of architectural structures. Weak structures cannot last long. Such structures are a constant threat to people's lives and property, create social worries and undermine the advantages of the socialist system. Therefore, durability constitutes an important component and quality of the content of Juche architecture.

Since architectural structures are material creations for human life, material means for human beings and human life, their utility and ideological and artistic quality alone cannot ensure the fulfilment of their functions. That is because human activities and human life take place within structural space.

Convenience, cosiness, beauty and durability, which constitute the socialist content of Juche architecture, help towards ensuring the masses' independent and creative lives in every way.

Juche architecture is national in form. The national form in architecture is agreeable to the nation and caters to the nation's tastes.

Architectural structures are created for the people of a particular region to live in. Architecture is created and developed in keeping with the geographical and climatic characteristics of a particular country, and to cater to the sentiments and tastes of the nation. Since the formation of nations, no architecture has ever departed from national character.

Juche architecture acquires national character because the revolution and construction are carried on within the units of nations.

Socialist content and national form exist in unity. Architects must have a clear understanding that ensuring the unity of socialist content and national form is the basic principle of creating Juche architecture, which is a people-centred architecture, and must fully implement the principle.

## **2. ARCHITECTURE AND CREATION**

### **1) THE REVOLUTIONARY OUTLOOK ON THE LEADER MUST PERVADE JUCHE ARCHITECTURE**

Revolutionary architecture that embodies the requirements of the era and the people's aspirations in itself can only be created when revolutionary creative principles that accord with it are maintained. Revolutionary creative principles are the key to success in architectural creation.

Ensuring that the revolutionary outlook on the leader pervades architecture is the fundamental principle that must be firmly maintained in the creation of Juche architecture.

The revolutionary outlook on the leader is the cornerstone for the creation of Juche architecture. Juche architecture actively contributes to realizing the leader's plan and determination to provide the masses with living conditions that are commensurate with socialist and communist society, to meeting the masses' desire to hold their leader in high esteem, and to glorifying the leader's greatness and achievements. Translating the leader's plan and determination into reality in architectural creation means putting the leader's guidance

into effect. This question is related to the attitude towards the leader. The question of implementing the leader's plan and determination in architectural creation, and the question of holding the leader in high esteem and of singing the praises of his greatness are related to the outlook on the leader. These questions can be correctly solved when architecture is permeated with the revolutionary outlook on the leader.

Being permeated with the revolutionary outlook on the leader is the lifeline of socialist-communist architecture, Juche architecture. Only when it is permeated with the revolutionary outlook on the leader can Juche architecture be created to meet the requirements of the era and the people's aspirations, and can fulfil its mission and role as revolutionary architecture of the working class. Architecture that is not permeated with the revolutionary outlook on the leader in our era is not architecture for the people; it is reactionary bourgeois architecture that contradicts the requirements of the times and the people's aspirations. Architecture may be for the working class or for the exploiting class depending on whether it is permeated with the revolutionary outlook on the leader or not. Imbuing architecture with the revolutionary outlook on the leader must be made the fundamental principle in the creation of working-class architecture, and this principle must be firmly upheld.

Architecture that is permeated with the revolutionary outlook on the leader fully realizes the leader's plan and determination, and makes it possible to hold the leader in high esteem and pay high tribute to his greatness.

An important matter in creating architecture that is permeated with the revolutionary outlook on the leader is to realize the leader's architectural plan and determination completely.

The leader's architectural plan and determination are to create socialist-communist architecture that can contribute to the prosperity of the country and to the happy lives of the people. The leader's architectural plan and determination fully incorporate the requirements of our times and the people's aspirations. Realizing

them means perfectly meeting the people's aspirations and the requirements of our times. They are not only the guideline to the creation of Juche architecture and the standard of creative practice but also the guarantee for success. Therefore, they must be regarded as absolute in the creation of Juche architecture, and must be implemented without the slightest deviation.

The Grand People's Study House, located in the heart of Pyongyang, the capital of revolution, is a great monumental structure, with socialist content in national form, of which our people are proud. When the designing of the study house started, the great leader said that it would be a good idea to build it in the Korean style. At that time, some officials and architects had suggested building it in a modern style in a big way to give prominence to the center of the city, since the building would occupy the very heart of the city. There were various forms of architecture proposed, but we rejected them and adopted the Korean style espoused by the leader. Because it was constructed in the Korean style, as intended by the leader, it became a masterpiece by world standards.

Regarding the leader's architectural plan and determination as absolute, and implementing them without question means ensuring the leader's unified guidance. It is the basic guarantee for ensuring a high degree of utility and ideological and artistic quality of architecture. It also means the full flowering of Juche architecture and safeguarding the purity of Juche architecture by thoroughly overcoming outmoded, decadent and reactionary architectural ideas and trends.

Architects must accept and fulfil the leader's plan and determination not as orders and duty but as a matter of pleasure and honour. Only then will their hearts throb with intense loyalty to the leader and creative enthusiasm, and the leader's plan and determination be carried out accurately.

An important task in creating architecture that is permeated with the revolutionary outlook on the leader is to meet the people's desire to support the leader with loyalty.

Creating architecture to ensure the well-being of the leader means composing architectural space to ensure his good health and long life. This is the first and foremost task related to the architectural function of utility as well as the fundamental question related to its informative and education function. Because architecture performs the function of utility, the people require architectural space that is composed for the convenience of life and productive activities. A rational composition of architectural space is indispensable for good health and long life.

Since architecture provides a material means of assisting the leader's revolutionary activity, rational composition of architectural space is a prerequisite for creating an environment conducive to the leader's well-being. Therefore, primary attention must be paid to the perfect solution of the problems relating to the composition of architectural space, ventilation, heating, lighting, illumination and acoustics in the structural space, and other architectural, engineering, physical and hygienic requirements for the leader's well-being. All the architectural solutions must be subordinated to meeting these requirements. This is the most important principle that must be observed in the composition of the structural space intended not only for the leader's regular use but also for his temporary use.

The Chongjin Stadium may or may not be visited by the leader. However, the above-mentioned principle must be thoroughly observed in the architectural solutions to the problems relating to such structures. When designing the stadium, the officials in charge of physical culture and sports insisted that the longitudinal axis of the stadium should be set in keeping with the international rules of athletics, whereas the architects objected to the proposal on the grounds that in that case the platform would have to be placed where a gymnasium had already been constructed. So I told them to set the longitudinal axis to ensure the great leader's well-being and long life in good health although the stadium might not get international recognition. Only when they think, design and create anything with

an unshakable attitude of ensuring the leader's well-being and long life in good health in the best way possible can architects find an excellent solution to the fundamental problem of supporting the leader with loyalty.

Another important task in creating architecture that is permeated with the revolutionary outlook on the leader is to ensure that architectural structures are a high tribute to the leader's greatness and brighten it down through generations. Architectural structures are creations made of materials. They can have a lasting value on the strength of the lasting quality of these materials and their structural durability. The artistic interpretation of architectural structures is the ideological and spiritual guarantee for singing high praises of the leader's greatness, and the lasting quality of materials and their structural durability are the material guarantee for brightening his greatness down through generations.

The basic factor in highly praising the leader's greatness is to represent the leader's image brightly and respectably. The leader's image must always be placed in the centre of the architectural space.

Architectural space must be composed to ensure that the leader's image dominates all the elements of the space, and that all the architectural components throw the leader's image in bold relief. This will help people to look up at the leader's image at all times and inspire them with the pride and consciousness that they are happy in the leader's embrace.

The architectural space for the leader's image must be arranged most respectably and with the greatest weight. If wall lamps and various other furnishings are provided, the space will look crude and divert people's attention from focusing on the leader's image. This contradicts the requirement for giving prominence to the centre of architectural space.

It is important in highly praising the leader's greatness to form grand monuments so as to let his revolutionary achievements be known to posterity.

Grand monuments are architectural creations, the main theme of

which is the documentary content of the working-class leader's revolutionary history.

The basic mission of grand monuments is to praise and convey to posterity the revolutionary cause and achievements of the working-class leader who pioneered the path of revolution and led it to victory. Representing the revolutionary history of the leader of the working class in philosophical depth is a sure guarantee for the incomparably great ideological and spiritual vitality of grand monuments as well as a profound ideological and aesthetic characteristic that distinguishes them from other monuments.

The character and value of an architectural structure are defined by the ideological quality of its content.

The content of grand, imperishable revolutionary monuments must be permeated with the leader's greatness and supported with high ideological and artistic qualities. Ensuring this is the most important ideological and aesthetic requirement for the creation of grand revolutionary monuments; and this is the characteristic that distinguishes them from other structures.

Not only must the ideological content of grand monumental structures be revolutionary, vivid and truthful, but also their architectural form must agree with their content. In the creation of grand, imperishable revolutionary monumental structures, it is very important to explore and create to the best of our ability architectural forms that accord with the depth, breadth and value of their ideological content.

If a monument is to take on its genuine appearance as a monument, it must fully embody in itself its unique formative and structural qualities—monumental character, magnificence and dignity. These qualities compose the basic yardstick that measures the ideological and artistic values of grand monuments as well as the basic conditions for ensuring a high level of ideological and artistic interpretation of such monuments.

Grand monuments to the leader must stress magnificence in their form, in keeping with their rich and profound ideological content.

The magnificence of grand monuments is expressed, first of all, through unusually large size and vast numerical quantity. Magnificence is an aesthetic quality that is not only the most impressively visual of all the formative qualities of a monument but also arouses the vividest and strongest psychological and emotional interest. Large size is essential for a monument to the leader's greatness as such, reflects its ideological content clearly and gives people a deep understanding of the leader's achievements.

Magnificence is an aesthetic quality that gives people a profound feeling of the architectural formative feature of the monument in a vast architectural space. From this emanates the major requirement for the proper selection of the size of the grand monument.

The size of an architectural structure is of great significance in the creation of the form of the structure. No matter how profound and valuable the ideological content of an architectural structure may be, the structure will look shabby unless it acquires the size that accords with its ideological content. If an architectural structure is to show its magnificence and sublime quality in keeping with its ideological content, it must be of a considerably large size. The Monument on Lake Samji, the Tower of the Juche Idea and other grand monuments have been constructed in large sizes and with magnificence in accordance with their ideological content, so that they show our people's loyalty to the great leader, their unfathomable strength, the might of our independent national economy and the development of science and technology in our country. If you erect an architectural structure mechanically in a large size in discord with its content simply because a large size expresses magnificence, you will lower its quality. In the course of creation of grand, imperishable revolutionary monuments, we must pay primary attention to their ideological content, and select the forms and scale that accord with their content.

A grand monument should be larger than the structures that surround it. It needs a larger size because its ideological content is great and rich. Only when its size is commensurate with its

ideological content can it acquire the proper quality of a grand monument.

The size of a grand monument must not only be in accord with its ideological content but must also harmonize with the surrounding space. The size presupposes artistic harmony, and artistic harmony is the standard for the selection of the size. A grand monument to the leader's greatness must first be large-sized in view of both its ideological content and its architectural formation.

Because of its profound and rich ideological content, a grand monument is always placed in the centre of the architectural space. The central location makes the grand monument more conspicuous than the surrounding structures, and helps it play the leading role in the overall architectural formation.

The magnificence of a grand monument is expressed also through the three-dimensional composition of the architectural space of the monument. Three-dimensional quality is the basic means of expressing magnificence. It provides depth to the front of the grand monument, and the great frontal depth adds to the magnificence of the monument. The depth of a grand monument is not only a matter related to the expression of an architectural formation's magnificence, but also the basic factor in expressing the leader's greatness in greater depth by giving prominence to the ideological content and the form of the monument. A grand monument to the leader's greatness must be formed through the great width and depth of the frontal axis.

Genuine three-dimensional quality can only be achieved by subordinating all the objects to and concentrating them on emphasizing the central theme and harmonizing their arrangement, to effect unity of formation.

A grand monument to the leader's greatness must be formed on the basis of respect and dignity, because its main theme is the leader's leadership achievements. Respect and dignity are the aesthetic qualities of architectural structures, which stimulate noble, sublime and lofty feelings. The dignity expressed by grand

monuments arouses emotional interest among the people, stimulates deep thinking among them, has a lingering psychological effect upon them and enables them to acquire noble ideological feelings and self-respect.

To achieve the respect-filled and dignified formation of a grand monument, close attention must be paid to laying out the surrounding area. If the surrounding area is laid out in an awe-inspiring way, people will adjust their appearance and pose in a proper manner. Maintaining balance is particularly important in the imposing arrangement of the area surrounding a grand monument. Balance ensures the orderliness of the architectural formation and evokes a tranquil atmosphere. Balance is attained by symmetry. Symmetry is the external form and means of expressing the balance of shapes and weight as well as the prerequisite for attaining an atmosphere of respect.

Symmetrical formation of the area that surrounds a grand monument is a major means of laying out the area in a way that endows the monument with respect and dignity.

Symmetrical composition was made an iron rule in the formation of the area that surrounds the Tower of the Juche Idea, the monument to the immortal Juche idea, through the construction of high-rise apartment blocks which form a symmetrical background, through the erection of symmetrical pavilions in the spaces on both sides of the tower and through the setting up of symmetrical fountains in the mid-stream of the Taedong River in front of the tower. The magnificence and imposing quality of the Tower of the Juche Idea is supplemented and stressed by the symmetrical composition of the surrounding area.

A grand monument to the leader's greatness represents his immortal idea, so it must strive for eternity.

Because grand monuments are made of ordinary materials, the lasting quality of the materials and their structural durability are the decisive guarantee of their longevity. Such grand monuments should be created by using durable materials and constructing

durable structures through the introduction of techniques that can prevent weathering, and so meet the requirement for their longevity.

A grand monument to the leader's greatness usually consists of the leader's statue, a tower and group sculptures. In the formation of a grand monument, it is important to establish a proper relationship between the leader's statue, the tower and the group sculptures. The leader's statue always constitutes the main theme in the formation of a grand monument, and the tower and group sculptures are secondary themes that safeguard the leader's statue and show his revolutionary achievements in depth and breadth. The secondary themes are indispensable components of the grand monument that support the main theme and throw it into bold relief.

Since the leader's statue is the main theme of the grand monument, the basic problem in its formation is how to emphasize the statue so that it looks magnificent in people's eyes. We can find a correct solution to this problem by deciding the appropriate heights of the statue and the tower, and their locations. If the tower is taller than the statue by too much, or if the statue is set too close to the tower, the statue will not look conspicuous, and people will get a strong impression of the overwhelming height of the tower. In that case the tower, not the leader's statue, will be regarded as the main theme. This will result in an intolerable blunder in the formation of a grand monument. Although the leader's statue and the tower must be in unity, the statue must be made to attract more attention because it is the main theme. This is the most important principle that must be observed in the architectural aspect of a grand monument.

Erecting the leader's statue properly in a city is an important part of urban construction. Erecting it in a city means that the city itself has been developed under the leader's plan and guidance, and as such it is important in singing the praises of the leader's imperishable achievements. A magnificent and beautiful city is a grand epic picture and a lasting monument to the achievement of his leadership.

Erecting the leader's statue in cities is not only a lawful but also an essential requirement, as well as a principled requirement for the development of cities permeated with the revolutionary outlook on the leader.

When erecting the leader's statue in a city, it is important to achieve a skilful formative effect to show how ardently the people respect the leader and how solidly they are united around him. The location of the statue must first be selected properly and the ground must be formed skilfully. The location of the statue and the surrounding space are important factors in magnifying and concentrating the magnificence of the statue, and as such they are indispensable components of the formation of the statue. That is why the selection of the location in architecture is often regarded as an art in itself.

The leader's statue must be erected in the best part of the heart of the city, where people can look up at it from every spot in the city, and as large a crowd as possible can gather. In addition, a structural composition system by which the statue occupies the center of the city's architectural space must be established. This is the basic condition for harmonizing all the city's architectural space with the focus on the leader's statue and ensuring that the statue plays the leading role in the architectural formation of the city.

Although it is desirable to locate the leader's statue where many people gather, it should not be erected by the main street. A street is essentially a means of ensuring the passage of traffic. Therefore, it is contrary to the function of a street and the principle of architectural formation to lay out a space for a large crowd to stop for some time at the side of a street or create a quiet and solemn atmosphere there. If the leader's statue is located by the main street, it may play an important role in the formation of the street, but it can play no more than a secondary, auxiliary role in the architectural formation of the city as a whole. This does not meet the purpose of erecting the leader's statue in the city and also dwarfs the leader's greatness. The statue should be located in the centre of the

formation of the city, in a place where a wide space can be laid out to create a quiet solemn atmosphere, and on the topographically central and highest eminence.

It is especially important in erecting the leader's statue to lay out properly the space that surrounds the statue. The impact of any monument is inconceivable apart from the surrounding space. The surrounding space serves as the basis for the composition of the formative structure of the statue, as the means of expressing the character of the statue and as the guarantee for the completion of the formative image of the statue. In the formation of the surrounding space, therefore, the main consideration should be given to expressing the essential characteristics of the leader's guidance. This is an important principle bearing on the composition of the space that surrounds the statue.

The revolution museum and revolutionary history museum, which systematically exhibit the imperishable achievements made by the leader of the working class, a theatre, a cinema, a house of culture and dwelling houses should be located in the space that surrounds the statue and a park should be laid out there to make the space the centre of ideological, cultural and emotional education. This is the way to give people a deep understanding of the leader's greatness and his leadership achievements, and ensure that they always keenly feel that they are leading worthwhile lives in the embrace of the leader. It is not desirable to locate shops, restaurants and other service establishments in the space around the statue simply because such places usually bustle with people. Amusement parks also should not be located too close to the statue. Such parks would weaken the solemnity and awe-inspiring effect of the statue. Amusement parks located at a considerable distance from the statue will not interfere with the purpose of the statue, and will give people time and space to calm their excitement.

The formation of the centre of Pyongyang, the revolutionary capital, provides a good example of the erection of the leader's statue with dignity at an ideal location. For the purpose of

developing Pyongyang into a people's city permeated with the revolutionary outlook on the leader, we erected the great leader's statue on Mansu Hill, the highest hill in the heart of the city. In the surrounding area we built grand monuments and the Korean Revolution Museum that show the glorious path of the Korean revolution pioneered and led by the leader. Structurally, the grand monuments on both sides of the great leader's statue safeguard it. Ideologically and artistically, they, in close unity with the leader's statue, unfold a grand epic picture of his imperishable revolutionary achievements.

In order to keep the great leader's statue on Mansu Hill in as good a state as possible, and in good view from any part of the central area of the capital city, we totally removed Somun Street, the old street that had existed between Mansu Hill and Namsan Hill, and laid out a grand fountain park and a lawn there to create an open space around the statue, and constructed the modern Mansudae Art Theatre in harmony with the surrounding view. In the Munsu area, across the Taedong River from Mansu Hill, a broad avenue has been constructed on the straight line of the central axis of the monument on Mansu Hill, and the East Pyongyang Grand Theatre, Central Youth Hall and high-rise apartment blocks have been built on both sides of the avenue. As a result, the space that surrounds Mansu Hill is always bustling with crowds of people, and the heart of the city affords a grand view of our leader who leads the people, discussing state affairs with them, always among them.

The great leader's statue erected on Mansu Hill, commanding a bird's-eye view of Pyongyang, and the magnificent and beautiful streets and monumental structures of the capital that look as though they are applauding the statue, highlights the appearance of Pyongyang as the capital city where the leader resides, fully represents the unbreakable unity of our people who are united rock-solid behind the leader and their unanimous desire to hold him in high esteem for ever. It would be difficult to find a city anywhere so excellently built as our Pyongyang.

The setting of an example of developing a city permeated with the revolutionary outlook on the leader marked a new turning-point, at which a brilliant land mark was set up in the development of working-class architecture, a historic event that opened up a new era of human architecture.

Properly laying out the old revolutionary battlefields and the historical revolutionary sites is an honourable and worthwhile undertaking lauding the imperishable achievements of the working-class leader and making them shine down through generations.

Old revolutionary battlefields and historical revolutionary sites are places of historical significance associated with the leader's revolutionary ideas and achievements. Greatly admiring the leader's achievements in the struggle for human emancipation and making them shine down through generations is a noble mission based on the revolutionary obligation of the working class to their leader as well as an expression of their intense loyalty to the leader, their desire to hold him in high esteem.

The revolutionary battlefields and the historical revolutionary sites are the eternal treasure of the country and nation. They are of the greatest significance for equipping the people with the glorious revolutionary traditions established by the leader and for encouraging them to accomplish the revolutionary cause of the working class pioneered by the leader.

Even in the complex situation today, when the imperialists and reactionaries are stepping up their vicious manoeuvres against socialism more than ever, our people are accelerating the building of socialism without the slightest vacillation under the revolutionary banner of Juche, under the banner of socialism. We can say that this is because we have preserved the revolutionary battlefields and historical revolutionary sites associated with the imperishable achievements of the great leader as excellent bases for education in the revolutionary traditions, tirelessly conducted ideological education through them and solidly equipped the people politically

and ideologically. The revolution continues, and one generation is replaced by another ceaselessly. Therefore, properly laying out the revolutionary battlefields and historical revolutionary sites is one of the most important tasks of the working-class party.

Erecting the leader's statue properly is a basic principle in the layout of the revolutionary battlefields and historical revolutionary sites. The leader's statue is the main theme of the revolutionary battlefields and historical revolutionary sites as well as the basic means of their characterization. The leader's statue must be located in the best places on the revolutionary battlefields and historical revolutionary sites, which bear the imperishable traces of the leader.

In the selection of the location for the leader's statue, magnificence and artistic harmony should not be the main considerations. If the statue is located mainly with an eye to the artistic aspect, the statue may be erroneously erected outside the revolutionary battlefields and historical revolutionary sites. This will give the people a distorted understanding of these historical sites and make it impossible to perform the mission of ideological education correctly. This tendency must be strictly guarded against in laying out the revolutionary battlefields and historical revolutionary sites. When laying out the historical revolutionary site on Mt. Wangjae, some architects proposed that the grand monument be erected on a neighbouring peak because the summit of Mt. Wangjae was too narrow to lay out a plaza to be used for educational purposes. If the great leader's statue had been erected on the neighbouring peak, the visitors might have taken the peak for that of Mt. Wangjae, the curator might have found it difficult to explain the situation, and the grand monument might have been the last spot visited on tours of the historical site. That is why the leader's bronze statue was erected on the side of Mt. Wangjae.

Erecting the monument close to the historical site is the basic principle of locating the monument.

A monument inscribed with the pertinent historical details should

be erected in front of each grand monument. These are lasting historical monuments that bear witness to the leader's imperishable achievements associated with the revolutionary battlefields and historical revolutionary sites. They give the visitors a clear understanding of the leader's achievements associated with the historical revolutionary sites even without explanations by curators, and clearly show the purpose of erecting the grand monuments. They play not only the roles of guides to the revolutionary battlefields and historical revolutionary sites, but also the roles of educators.

In laying out a revolutionary battlefield or historical revolutionary site, the principle of preserving the original state and the original location must be strictly observed.

Respecting their original state makes it possible to represent the leader's great leadership realistically, and as such it accords not only with the purpose of laying them out but also with historical principles. Revolutionary battlefields and historical revolutionary sites should be laid out in a simple, clean and cosy manner by preserving the concrete environment where the great historical event took place.

In the care for revolutionary battlefields and historical revolutionary sites the tendency to urbanization and the development of parks must be strictly guarded against. This tendency contradicts the principle of preserving their original state. It makes it impossible not only to show their original state but also acquire an ample knowledge of the sagacity of the leader's guidance and his noble virtues.

The principle of preserving their original state is an important guarantee for developing them into sites of education in revolutionary traditions and making the leader's greatness and his imperishable achievements shine more brightly and be remembered for a longer period of time.

Fully realizing the plan of the successor to the leader for architectural creation is of special significance in imbuing architecture with the revolutionary outlook on the leader.

Architectural creation is a gigantic undertaking to transform nature. It is not finished in a year or two, but is carried on for a long time even in communist society. The guidance and plan of the working-class leader for architectural creation is carried forward and fully realized by his true successor.

The successor sets a life-long task of safeguarding the working-class leader's long-range plan for building a communist paradise and his imperishable achievements, and making them shine more brightly down through generations. In carrying out this noble task, the work of architectural creation plays a very great role. For this reason, the successor pays great attention to architectural creation and guides it under his direct control.

Realizing the successor's leadership and plan for architectural creation is the basic guarantee for safeguarding and carrying out the leader's plan and for fully developing working-class architecture in keeping with the leader's intention.

Architects must have a correct understanding of the role of the leader's successor in architectural creation, and work hard to carry out the successor's plan.

For an architect to equip himself solidly with the revolutionary outlook on the leader is an important guarantee for the creation of architecture permeated with the revolutionary outlook on the leader.

Architects directly undertake the work of architectural creation.

Success in architectural creation depends on the architect's technical qualifications and creative skill. But the decisive factor in this work is his world outlook. No matter how high the level of his technical qualifications and creative skill may be, the architect cannot create architecture in keeping with the people's aspirations and demands unless he has acquired the revolutionary outlook on the world. Only those architects who have acquired the revolutionary outlook on the world can successfully create architectural structures of the Party, of the working class and of the people.

An architectural structure reflects the architect's world outlook, as his world outlook acts on the whole process of his creative work,

ranging from the understanding of reality and designing to its implementation. For architects to arm themselves firmly with the revolutionary world outlook is the decisive guarantee for the development of architecture. They must firmly adopt the revolutionary outlook on the leader and actively contribute to realizing his plan correctly and thereby making architecture develop.

## 2) WE MUST CREATE ARCHITECTURE IN OUR OWN STYLE

Architecture, a product of social history, assumes a national character as well as a social and a class character. There is no super-national architecture, just as there is no super-class architecture. Since architecture assumes a national character, each country and each nation creates architecture in keeping with the specific situation of that country and the characteristics of that nation.

We must create architecture in our own style.

Creating architecture in our own style means establishing the Juche orientation in architectural creation. This means, in other words, creating architecture to suit the specific situation in our country, its natural, geographic and climatic conditions, and our people's sentiments, customs and tastes.

Architecture in our own style means precisely the architecture of Juche. Creating architecture in the interests of the revolution in one's country and to meet the aspirations and demands of one's people is an important principle that should be firmly maintained in the creation of Juche architecture.

Architecture reflects the requirements of the revolution and construction, and these requirements are the basis of architectural creation. Revolution and construction are carried out within the unit of a nation-state, and the task of revolution, the level of social development and the social requirements vary with the country. Even in the same country, different tasks arise at different stages of the revolution.

Different revolutionary tasks and different levels of social progress raise different requirements in the fields of architectural creation. In countries with underdeveloped industry, the major requirement is to put efforts into industrial construction to lay the foundations of independent national industries; in countries with low living standards, the major requirement is to pay attention to the construction of light industries, and housing, cultural and welfare construction. On the basis of the requirements for revolution and construction, each country defines the general direction, the goals and objectives for different stages of architectural creation, and sets out the principles and methods of creation. Architecture actively serves the development of revolution and construction in a given country, and provides preconditions for them.

Architecture reflects the natural and geographical conditions of a given country. Originally, architecture was created to give people protection from the elements of atmospheric conditions. Therefore, atmospheric conditions are a major factor that characterizes architectural forms, scales and structures. The natural, geographical and environmental conditions define the utility, and the formative and artistic qualities of architecture, which are its essential qualities. When architecture reflects the natural and geographical conditions correctly, it provides a better guarantee for its utility, and formative and artistic qualities.

Natural and geographical conditions, that is, climatic and geological conditions, vary from country to country, and from region to region. It is sultry and moist in some countries, and cold and dry in others. Some countries are mountainous, and others are flat. There can be no set type of architecture that suits every variety of natural and geographical conditions. In a country where there is much rain and snow and in a country where the weather is cold and the wind blows hard, the utility of architecture can be ensured by careful formation of roofing and skilful composition of wall structures in keeping with the climatic conditions. In a mountainous region, the formative and artistic qualities of architecture can be enhanced by

construction in harmony with the features of the terrain. Whether or not architectural structures have been created to suit the natural and geographical conditions of one's own country is a major criterion for evaluating whether or not the type of architecture is of one's own style.

Since ancient times, our country has been celebrated worldwide as a land of beautiful mountains and rivers. We must construct beautiful buildings and excellent towns and cities to develop our most beautiful country into an earthly paradise.

Architecture reflects the people's customs, sentiments, ideological and aesthetic requirements, and tastes. A nation is formed in the course of the lives of its people as a social community. The nation acquires its own customs and way of life. The customs and way of life assume distinct national and class characters, and are affected by the people's ideology. The customs and way of life vary with the nation and the social class. The way of life clearly expresses the characteristics of the times and social system.

Because of its utility, architecture reflects the customs and way of life of the nation and class of a particular country. The architecture of the working class reflects a new mode of life based on the socialist system, in which all the working people work together and live in harmony as masters of the country. The architecture of the bourgeoisie reflects the bourgeois way of life of the exploitative society based on the law of the jungle and ultra-egoism which does not care a straw whether others starve or not so long as oneself is well-off.

The under-floor heating of dwelling houses originated and has developed from the customs of our people who are used to sitting on the floor in everyday life, whereas heating by means of a fireplace originated and has developed from the customs of Western people who are not used to sitting on the floor.

The work of architectural creation must be firmly based on one's own country and carried out by relying on the efforts, wisdom and technical skills of one's own people, and reflect the life of the masses.

Juche architecture reflects the customs, sentiments and way of life of our nation and our people. Juche architecture is the type of architecture that we created to meet the requirements of the revolution and construction in keeping with the sentiments and aesthetic tastes of our nation, and the specific situation and the natural and geographical conditions of our country.

In order to create architecture of our own style, we must, before all else, embody the socialist content in the national form of architectural creation. Being national in form and socialist in content is the major characteristic of Juche architecture.

The socialist content of architecture is precisely the architectural requirement of the working masses. Because the architecture of the working class is for the masses, the architectural requirement of the working class is the requirement of the masses. The components of the socialist content can only be genuine when they accord with the characteristics of one's country and nation. The architectural requirement of the working masses is based on the national characteristics. Because the socialist content assumes a national character, the form as a means of realizing the content bears a national character. Both the form and the content of working-class architecture assume a national character. Ensuring the national form and the socialist content of architecture fully accords with the working-class principle of architectural creation and requirement for creating architecture in its own style, and is an important way of finding a successful solution to the problem. A perfect expression of socialist content in national form in architecture can ensure architectural creation that is liked by one's nation and the masses, and makes it possible to develop architecture in one's own style.

An important aspect of embodying the socialist content in architecture is that the architect should first equip himself with the revolutionary world outlook and firmly maintain the people's standpoint in architectural creation. That is because all the components of socialist content are selected and incorporated in architecture by the architect. Only when the architect is fully

equipped with the Juche architectural idea and theory, and has a high level of scientific and technical knowledge and artistic talent can he successfully embody socialist content in architecture. No matter how revolutionary and varied the requirements of life in objective reality may be, it will be impossible for the architect to embody socialist content in architecture unless his ideological standpoint is unshakable and the level of his political views and qualifications is high.

Another important aspect of embodying socialist content in architecture is to establish a correct relationship between the elements of the architectural content. None of the elements of the content should be totally ignored or considered absolute. The rationality of the architectural function of ensuring a high quality of life, structural rationality, and the ideological and artistic qualities of architectural structures should all be sustained in keeping with their aim.

In embodying socialist content in architecture, the elements of architectural content should not be composed on an equal basis. They should be dealt with according to the aim of the structures to be constructed. For example, in the creation of structures such as monuments their ideological content should be given priority.

Forming architectural space in keeping with one's people's customs and the needs of their lives as well as for their maximum convenience is the basic requirement for embodying socialist content in architecture. The basic purpose of architectural construction is to create space for human life and activity, and provide the rational conditions for the performance of the dwelling function so as to enhance material utility and ensure excellent living conditions.

It is very important in the formation of architectural space to compose space for the convenience of human life and activity, arrange space rationally, establish a correct relationship between its components, and ensure a hygienic and healthy environment.

The rational solution to the problem of the dwelling function of architectural space creates material conditions for the people to make more effective contributions to the revolution and construction, and ensures convenience in their lives.

In order to find a rational solution to the problem of the dwelling function, it is imperative to study the people's lives closely and take all the problems of their lives into consideration. In other words, the space for the performance of the dwelling function should be composed by defining the size of the architectural space needed, setting the size of furniture and other facilities to the procedure of their actions and movements, taking measures to prevent pollution for the sake of the people's hygiene and health, and considering specific social conditions, building conditions and various other limiting conditions.

An important factor in finding a correct solution to the problem of the dwelling function is for architects to have an ample knowledge of science and a high level of skill. If they are to make correct calculations of the scope of people's actions and movements, they need the knowledge of people's physical constitutions. If they are to reflect people's psychological characteristics, they need a knowledge of psychology. To decide on the size of a room, they must have a knowledge of size planning; to find a solution to the problem of a rational architectural space for hygiene and health, they need a knowledge of environmental engineering, ecology, meteorology, illumination, acoustics, thermoengineering, ventilation and various other branches of science as well as the expertise to apply this knowledge. An architect must be versed in many branches of science and technology, and the trends of their development, and possess the knowledge and ability to apply various kinds of technical means in a unified manner.

When the dwelling function of a structure is simple and independent, the composition of its space is simple and the composition of its shape is clear, but when the function is complex and its elements are interrelated, the composition of the space and shape is also complex.

An architect must have ample knowledge of the characteristics of the life of his nation and pay close attention to organizing architectural space so that it is convenient and efficient.

An important task in composing architectural space for people's convenience is to create the best hygienic environment for promoting people's health and make their lives more comfortable.

To this end, a pleasant atmosphere must pervade the architectural space. Reasonable temperature, humidity, and ventilation must be provided for the architectural space so that the occupants always live and work in pleasant conditions. This is most important.

It is also important in creating a hygienic and healthy environment to provide against excessively hot and cold weather by using appropriate building materials, but it is more important to create the optimum living conditions artificially by using modern architectural equipment, instead of only creating the living space or modifying the environment to protect people from adverse weather conditions. In view of the widespread use of modern architectural equipment, it is necessary to explore new methods of defining the size of the architectural space in keeping with the rational, artificial weather conditions and improving its quality.

A rational solution to the problem of meeting the requirements for the dwelling function has no small effect on the formation of the occupants' way of life. The noble, cultured and revolutionary way of socialist life requires appropriate architectural space, and a reasonable solution to the problem of architectural space influences the establishment of the socialist way of life.

Another important aspect of solving the problem of dwelling architectural space is to compose the space to encourage people to develop the habit of living frugally, neatly, culturally and in a modern way.

For the creation of architectural structures that truly serve the people, it is necessary to ensure a reasonable dwelling function and adorn it artistically. A good architectural form satisfies people's aesthetic demands as well as their dwelling function requirements. Architectural structures are closely related to people's everyday lives, and affect their spiritual lives too. Therefore, the architect must not be preoccupied exclusively with the solution to the problem of the

dwelling function, but pay necessary attention to meeting people's aesthetic needs.

The function of architectural structures in ensuring dwelling convenience is not static. In socialist society, the progress in the people's life style makes new and higher demands on the architectural dwelling function. In the creation of Juche architecture, we must promptly grasp the demands of the progress in people's life styles, and resolve the problem of the architectural dwelling function so as to meet these demands. Since it is impossible to change the supporting structures and shapes of the buildings that have already been constructed, we must renew the indoor structures in keeping with the requirements of the dwelling function, and steadily replace indoor furnishings and technical equipment on the basis of the development of science and technology to modernize the indoor living conditions.

Human thoughts, feelings, aspirations and demands are always concrete and real, so architecture too must be concrete and real. If seemingly trifling things like a towel hanger or a soap holder are omitted when providing a house with a bathroom, or if hot-water under-floor heating is arranged in a house without taking into consideration the feelings of old people who like warm floors and the feelings of young people who like cool floors, it may cause the residents serious discomfort. It would be impossible, however, to meet every minor demand. It is impossible to satisfy all the individual demands of the many people who live and work in the same architectural space. Take a door, for example. Tall people want the door handle fixed high, and short people want it low. If all those demands were to be satisfied, ten handles for each door would not meet the purpose. Architecture must reflect the essential and common demands of the people.

Architecture must also meet the aesthetic feelings and tastes of one's people, one's nation.

Architecture is valuable when it meets the aesthetic aspirations and demands of our contemporaries.

In order to create beauty capable of satisfying these aspirations

and demands, architecture must represent the noble spiritual world of the people of our times who support the working-class leader with loyalty, the revolutionary mettle of our people who, under the leadership of the Party, stoutly advance toward the ultimate victory of socialism and communism, their unshakable confidence in victory and unbreakable revolutionary spirit expressed in their unyielding advance under the banner of revolution whatever wind may blow.

The beauty of socialist architecture is a beauty that requires, above all else, intense loyalty to the Party, the leader and the revolution. The beauty of socialist architecture is the most valuable and glorious of all beauty. The people regard architecture that fully reflects loyalty to the Party, the leader and the revolution as the most beautiful and best in the world.

To create beauty that meets the masses' aesthetic aspirations and demands, architects must explore and create new, original and idiomatic forms of architecture, and innovate the formative, artistic quality of architecture. The creation of new, original and idiomatic architectural forms is a reflection of the aesthetic aspirations of the masses, who oppose the outmoded and backward and always like the new and advanced. It is a reflection of the modern aesthetic feelings of the people of the new age and the requirement of their lives, which are growing richer all the time.

In order to create new and idiomatic architecture capable of satisfying the aesthetic feelings of one's nation, architects must have a correct understanding of the various shapes and colours in the natural world and the beautiful qualities of a variety of formative phenomena in nature, and creatively apply them to architecture. The shapes in the natural world and a variety of formative natural phenomena serve as a rich source of materials needed for the creation of architectural shapes which are useful for and meet the demands of the people's lives as well as their aesthetic aspirations. When the beautiful qualities of these shapes and formative phenomena are related to human aesthetic ideals and perceived as such, they are recognized as meeting their aesthetic demands. Architects must make proper use of

the shapes and formative phenomena in nature to elaborate their ideas and plans.

Artificial shapes, too, must be actively applied to the creation of new architectural shapes. Artificial shapes, as objective existence, have a certain degree of aesthetic and emotional influence on people. They are products of the people's creative work, and as such they reflect the people's subjective intentions and aesthetic requirements. In the composition of architectural shapes, natural and artificial shapes must not be mechanically imitated in disregard of a building's dwelling function and structural rationality. The mechanical imitation of natural shapes invites irrationality of the dwelling function, deforms architectural shapes and degrades architecture into "naturalistic architecture" and "organic-body architecture". Architects must create new, original and idiomatic architecture that meets the people's aesthetic aspirations and modern aesthetic sense by adhering to the creative principles and methods of the formation of Juche architecture.

Architectural structures must be durable as well as convenient. Durability is the practical condition for guaranteeing the life span of architectural structures; it provides the material guarantee for secure human life and activity. The durability of structures is ensured by their rationality. The framework of a structure forms the shape of its architectural space, and the architectural space exists within the framework. Without a framework, there can be neither architectural space nor architectural shape. The shape of architectural space is composed and constantly maintained by the framework. The framework forms the skeleton of the structure, and a rational structure guarantees the life span of its skeleton.

The framework of a village or a city plays the role of its skeleton, not only characterizing its overall appearance and quality but also guaranteeing its life span. The framework of a village or a city comprises the division into areas, the layout of its central part, the network of streets, and the location of buildings, parks, pleasure grounds and gardens.

The framework of a structure is closely related to the rationality of its function of facilitating everyday activities, and these two factors develop by acting upon each other. The frameworks of architectural structures vary, depending on the available building materials, and develop through the application of new building materials which are steadily developed. In the early days, natural materials like wood, stone, earth and lime were used for the frameworks of structures. With the development of iron, cement, concrete, sheet glass and other things, however, the frameworks of architectural structures and shapes acquired a greater variety. Nowadays, new frameworks such as three-dimensional truss structure, thin-sheet structure and line structure have been developed to provide the freedom of forming large spaces for living convenience without the use of pillars. This means the scientific and technological possibilities of creating a variety of architectural shapes, free from the stereotyped shapes of the past.

Structural shapes should be composed to meet not only the requirements of structural dynamics but also people's aesthetic demands. If one ignores the aesthetic demands, one will fall into the tendency of structuralism. The reactionary nature of structuralism is that it emasculates the ideological and artistic character of architecture by claiming that skilful structural composition naturally makes a structure beautiful.

An important matter in the external composition of structures is to clearly sustain the composition and structural systems; failure to sustain them will result in the failure to ensure modernity, and will lose the truthfulness and logic of structural expression. The result will be a waste of large amounts of labour and materials. Architects must guard strictly against the tendency to form external shapes contrary to the structural and compositional systems, on the excuse of creating a variety of architectural shapes.

Increasing the economic effectiveness in the composition of architectural structures is an important matter. In view of the fact that structural expense occupies a large share of the total cost of

construction, close attention must be paid to prevent the creation of excessive structural reserves on the grounds of ensuring structural safety and other wasteful practices.

Architects must work hard to develop frameworks that are capable of ensuring durable, safe, economical and rapid construction. They must also evolve methods of assembling modern structures, and invent more durable, light and pliable materials and fire-proof and weather-proof structural materials.

The key to creating the architecture of our own style is to be versed in our own things.

A good knowledge of our own things inspires architects with national dignity and revolutionary confidence, and enables them to display all their revolutionary enthusiasm and creativity in the work of architectural creation, resolve all problems arising in this work in keeping with the specific situation in our country, and create architecture to meet our people's demands. The basic task in becoming conversant with our own things is to study the policy of our Party. Its policy is the standard and yardstick of architectural creation. It covers everything—the general line of building socialism and communism, the basic line of socialist construction, industrial policy, capital construction policy and agricultural policy. Our Party's policy reflects the keynote of the requirements for the revolution and construction, our people's aspirations and the specific situation of our country. Because architecture has the basic mission of contributing to the revolution and construction, we can only correctly define the direction of architectural creation and establish the creative principles and method correctly when we rely on the Party's policy. Architects must strive to master the Party's policy. A good knowledge of the Party's policy is the source of strength to lead architectural creation to success. A good knowledge of the Party's policy will make it possible to find the scientific way of solving problems in architectural creation however difficult they are, to meet the demands of the revolution and construction, and deal with them on one's own initiative in keeping with the Party's aims. If architects are well versed in Party policy,

they can carry out the work of architectural creation without any deviation; but if they are ignorant of it, they cannot distinguish between right and wrong, and cannot tackle every detail with confidence. An architect who is ignorant of the Party's policy is a blind architect. Such an architect may commit the mistake of sycophancy, dogmatism and the tendency to return to the past.

A good knowledge of the Party's policy is necessary for the creation of architecture in keeping with the requirements of the revolution and construction, and also for championing the Party's policy itself.

In the difficult days after the war, when not a single whole brick was available, the anti-Party, counterrevolutionary elements who were entrenched in responsible posts in the construction industry dogmatically adopted foreign design standards and regulations, which were unsuited to our situation, by ignoring the specific situation of our country, our people's demands and our national characteristics. They did tremendous harm to the work of architectural creation. If the architects had had a clear knowledge of the Party's policy, they could have prevented the machinations of the anti-Party, counterrevolutionary elements at that time and the waste of large amounts of materials, funds and labour.

Being fully conversant with the Party's policy in architecture and striving to reflect its requirements should be the basic stance of an architect. An architect working with this attitude can create any structure no matter how difficult, in keeping with the Party's requirements. Architects must make a deep study of the Party's policy within their sphere and establish the habit of carrying out the work of architectural creation on this basis.

All architects must equip themselves solidly with the immortal Juche idea and study all our Party's lines and policies, its embodiment, and the theory of Juche architecture put forward by the respected leader and the Party deeply and in a comprehensive way. They must deeply imbibe these principles and make them their sole guidelines for architectural creation.

A good knowledge of the history, geography, economy and culture of his country, and of the customs of his people is indispensable for an architect in creating architecture in his nation's own style. The history, geography, economy and culture of one's country is the source of one's national pride and dignity, which are the soil on which to make architecture in one's own style bloom. An architect who is convinced that his country and his things are the best will not look up to foreign things or try to copy them, but make tireless efforts to create architecture amenable to his people.

Architecture must be created on the basis of one's own things. Architectural structures that are not erected on one's own soil cannot be called one's own things; and those erected on one's own soil by one's own efforts cannot be called things of other people. Architecture must essentially be created on one's own land by the efforts of one's own people and on the strength of one's own economy. The land of one's own country is the soil in which architecture can strike root; the strength of one's own people and one's own economy is the spiritual and material means of erecting architectural structures. A good knowledge of the geography and the level of economic development of one's country enables the architect to draw up land, urban and rural construction plans scientifically and realistically, distribute production areas rationally, and correctly define the direction and objects of architectural creation.

An architect must also have a good knowledge of the history and culture of his country. Since ancient times our people have been courageous, resourceful and intelligent. Our people have unyieldingly fought aggressors and defended their country for 5,000 years and demonstrated intense love of their country, courage and unbreakable spirit to the whole world. Our people have also created a brilliant national culture, and developed science and technology since ancient times. Our ancestors erected *Chomsongdae*, the world-famous astronomical observatory, already in the first half of the 7th century, developed meteorological and astronomical techniques and invented and developed meteorological and astronomical techniques and

invented and developed the first metal type in the world. Architecture, metallurgy and the technique of ceramics became world-famous in the period of the Three Kingdoms. In our country now, under the wise leadership of our Party, literature, art, physical culture and sports, architecture and all the other fields of culture have rapidly developed and entered a period of full flowering. Our arts have become renowned as arts of the highest level in the world, and our country is famous as a land of architecture and a land of creation.

Our architects must create the architecture of our own style that makes an active contribution to modelling the whole of society on the Juche idea by displaying the Korean-nation-first spirit and the revolutionary spirit of self-reliance, record our age in human history as the great heyday of Juche architecture and contribute to enriching the world's treasure house of architecture.

### 3) PARTY LOYALTY, WORKING-CLASS LOYALTY AND LOYALTY TO THE PEOPLE MUST BE EMBODIED IN ARCHITECTURAL CREATION

Socialist-communist architecture is for the Party, for the working class and for the people in that it serves the Party and the revolution, the working class and the people. Loyalty to the Party, the working class and the people is the hallmark of socialist-communist architecture. It is the touchstone that distinguishes socialist architecture from capitalist architecture. This is the basic principle that must be consistently maintained in architectural creation. Embodying loyalty to the Party, the working class and the people means reflecting their requirements and creating architecture that serves them. Apart from loyalty to them, it is impossible to talk about Juche architecture. Only when the principle of loyalty to them is adhered to in architectural creation is it possible to create revolutionary and people-oriented architecture that can truly contribute to ensuring the masses' independent and creative lives.

Embodying loyalty to the Party, the working class and the people in architectural creation is the intrinsic requirement of socialist-communist architecture.

Party loyalty, working-class loyalty and loyalty to the people are in organic unity in Juche architecture. Loyalty to the Party intensively and fully embodies the architectural demands of the working class and the people, and loyalty to the working class and loyalty to the people can be fully displayed when loyalty to the Party is thoroughly embodied in architecture. Loyalty to the Party, the working class and the people is motivated by the single aim of creating architecture that truly serves the masses in their independent and creative live.

The principle of loyalty to the Party, the working class and the people is the basic guarantee for creating revolutionary architecture in keeping with the intrinsic nature of socialist and communist society. It fully ensures the leadership of the Party and the leader of the working class in the field of architectural creation and the successful realization of the leader's plans and aims, so that architecture truly contributes to the goal of providing the masses with independent and creative lives.

The major requirement of socialist and communist society in the field of architecture is to fully reflect the masses' demands for independent and creative lives in architecture. These demands can be satisfied by adhering to the principle of loyalty to the Party, the working class and the people in architectural creation. It is only when this principle is consistently maintained in architectural creation that all the edifices that are constructed throughout the period of building socialism and communism can satisfy the people, cater to the sentiments of the nation and be in accord with the natural and climatic conditions of the country.

Juche architecture embodies Party loyalty to the fullest. Party loyalty is the lifeblood of Juche architecture. The revolutionary essence, class character, social function and mission of Juche architecture are inconceivable apart from Party loyalty. The Party loyalty of Juche architecture finds expression in fully ensuring the

leadership of the Party and the leader of the working class in architectural creation, in regarding the leader's plans and aims as absolute and implementing them without any question in architectural creation. It also finds expression in creating architecture on the highest level to enhance the leader's greatness and achievements down through generations. The architectural plan of the working-class leader is a great blueprint for developing the urban and rural communities into a magnificent, beautiful, and cosy socialist and communist paradise, and providing the people with rich and civilized living conditions. The leader's guidance of architectural creation means leadership to carry out the great blueprint with success. His plan incorporates the architectural aspirations and demands of the Party, the working class and for the people. The working-class leader formulates the idea and theory of socialist and communist architectural creation, clearly indicates the direction and method of implementing them at each stage of the revolution and construction, and wisely leads the architects to the creation of Juche-oriented, revolutionary architecture. Loyal support for his leadership is the prerequisite for the creation of architecture that truly serves the Party, the working class and the people, namely, architecture for the Party, for the working class and for the people.

Loyalty to the leader is the basic guarantee for effecting his leadership and for translating his plans into reality. Success in architectural creation is achieved through the struggle of the architects and construction workers who support his leadership. Only when they acquire a deep understanding of his revolutionary architectural ideas and theories, and implement them without the slightest deviation, can they ensure the flowering of the great garden of socialist-communist architecture, and building magnificent, beautiful, and cosy villages, towns and cities that are good to live in.

The leader's unified leadership of architectural creation must be put into effect. This is the basic factor that affects the destiny and success of Juche architecture. His unified leadership of architectural creation not only ensures that his architectural ideas pervade the

sphere of architectural creation and that socialist-communist architecture capable of contributing to the revolutionary cause of the working class, the revolutionary cause of the leader, is successfully created, but also makes it possible to reject all the counterrevolutionary architectural ideological trends and champion the Party character, working-class character and the people's character of Juche architecture. We must establish the system of the leader's unified leadership in all units of architectural creation, regard his architectural ideas as the sole guideline for architectural creation, and work hard to put them into practice.

The working-class loyalty of Juche architecture finds expression in fully meeting the demands of the working class in the field of architecture. Fundamentally, architecture reflects the demands of a particular class and represents their interests. Juche architecture thoroughly champions and realizes the interests of the working class by correctly and deeply reflecting their requirements and rejecting any non-working-class elements. The working class, which has the historic mission of building communist society, the ideal society for mankind, requires revolutionary and people-oriented architecture that provides the masses with independent and creative lives, and struggles to meet these requirements. The architectural requirements of the working class fully incorporate the requirements of the masses. We must ensure that architecture reflects the advantages of the people-centred socialism of our own style, and thus strengthen the working-class character of architecture and create Juche architecture that actively serves the masses.

We must clearly establish the working-class line in architectural creation. This means, in short, thoroughly championing and realizing the interests and demands of the working class and creating all architectural structures on this basis. In the creation of working-class architecture, the aspirations and demands of the working class should be unconditionally realized both in terms of utility and ideological and artistic qualities, without tolerating any non-working-class, bourgeois element. The working-class line is the yardstick that

distinguishes what is revolutionary from what is counterrevolutionary, what is progressive from what is reactionary, and what is people-oriented from what is against the people. The working-class line demarcates the working class and the capitalist class, the socialist ideology and the capitalist ideology, and makes it possible to champion and realize the interests and demands of the working class in architectural creation.

Juche architecture fully embodies loyalty to the people. Loyalty to the people is the essential feature of Juche architecture that serves the masses. Juche architecture is loved by the people not only because its content reflects the people's aspirations and demands, but also because its form meets the people's ideological and aesthetic demands and accords with the sentiments, emotions and tastes of the nation. Juche architecture provides the material and spiritual guarantee for the people's independent and creative lives. The lives of the people in the age of independence, who have emerged as masters of the world and shape their destiny independently and creatively, the lives of the working people in socialist society, who speed up the revolution and construction as true masters of the country, are extremely varied and rich. Juche architecture actively serves the masses by truthfully reflecting and fully meeting the requirements of these varied and rich lives of the working people.

Creating three-dimensional architectural space for the people's living requirement and activities is the major premise for realizing loyalty to the people in all aspects of architecture. Because socialist and communist society regards the masses as the most precious beings in the world, in places them at the centre of all consideration, and puts everything at their service. In socialist and communist society, all the architectural structures that serve the masses are considered to be the homes of their lives and activities, and should be handed down through generations, rather than mere means of production or of living convenience. From this point of view, we require that the inside and outside of factories should be laid out neatly. Regarding the architectural structures to be used by the masses

as mere means of production or of living convenience is a bourgeois point of view.

Architects must have a correct outlook on the masses. Whether or not the architectural aspirations and demands of the masses are fully reflected in architecture depends on the architects' outlook on the masses. The correct outlook on the masses is the basis and basic factor in creating architecture for the masses. The people-oriented outlook is the prerequisite for the creation of architectural structures for the masses. The masses are the independent makers of history. They occupy the position of masters in historical development and play the role of masters. All the work of transforming nature and society is carried out by the masses. Because of the demands of their material and economic life and their aspirations to maintain and develop social life, the masses have a vital interest in architectural creation. They have the knowledge, technical skill, talents and strength needed for architectural creation, the great work of transforming nature. The work of architectural creation is an undertaking for their own good and to be carried out by themselves. In socialist society, the masses take an active part in architectural creation, and the state of the working class encourages them to do so. The viewpoint that the masses are the masters of architecture is the absolutely correct outlook on the masses; Juche architecture is created on the basis of this viewpoint. This is precisely the reason why Juche architecture is the most people-oriented form of architecture. Because Juche architecture regards the masses as the masters of architectural creation, their requirements and aspirations are the sole standard, yardstick and goal of architectural creation.

Architects must always mix closely with the masses to study their lives in detail and grasp their architectural demands. This is the way to create architecture in keeping with their aspirations and demands. A genuine process of architectural creation is the process of acquiring ample knowledge of the lives of the masses, correctly reflecting it in design and putting it into creative practice. An architect's ideological intentions and creative skill alone are not

enough to ensure success in architectural creation. These are no more than the subjective factors in architectural creation, and these factors must be supported by the masses' aspirations and demands, the benchmark of architectural creation. Only the architect who has a good knowledge of the masses' aspirations and demands can create people-oriented architecture.

When multi-storeyed apartment blocks were constructed for the first time in our country in the postwar days, the Russian-type heating system, which our people were not used to, was introduced in the flats mainly because the architects ignored our people's customs and their demands. At that time, the great leader paid a visit to some of the flats and found that the people did not like the heating system. He sternly criticized the officials for their dogmatic attitude to creation and made sure that under-floor heating was provided for multi-storeyed apartment houses, as the people demanded. This was the origin of under-floor heating for multi-storeyed apartment blocks. It can be said that this was a great change in housing construction.

Architects should listen to the opinions of the people not only when designing but also after the design has been put into effect. The masses are the true critics of architecture. They examine and evaluate architectural structures by the standard of their aspirations and demands. Architectural structures that have passed the people's test are really good ones, and vice versa.

The great leader has said that what the people say is good is good. Architects must not think that this instruction applies only to architectural structures that have been completed. They must always mix with the people, delve into their lives and acquire the revolutionary creative attitude and the habit of people-oriented creation, the habit of reflecting the people's demands in architecture. Only then can they effect a new change in architectural creation.

We must encourage the masses to take an active part in the work of architectural creation. The masses are the wisest, most intelligent,

talented and learned of all. They are the true creators and enjoyers of architecture. Their active participation in the work of architectural creation is a prerequisite for emphasizing the people's character of architecture as well as a sure guarantee for the rapid development of architecture. We must adopt various methods such as the masses' joint evaluation or assessment of draft design plans and make it a rule to assemble their opinions, analyze them, sum them up and incorporate them in architecture.

We must safeguard the purity of Juche architecture. Safeguarding its purity is an important aspect of the work of realizing Party loyalty, working-class loyalty and loyalty to the people's demands. In order to safeguard its purity we must resolutely combat all the architectural trends of bourgeois formalism. The architecture of bourgeois formalism does not regard the content of architecture as the unity of the requirements of utility and those of ideological aesthetics, but regards the content as utility and the form as beauty and outward appearance. It thus separates the content from the form, distorts them and subordinates the content to the form, being biased towards external embellishment. It shuts its eyes to convenience and makes outward appearance grotesque, or embellishes it fantastically to spread the bourgeois way of life by means of sensational and ostentatious embellishment that attracts people's attention. Formalistic architecture that reflects the decadent aesthetic tastes of the bourgeoisie is tainted and eccentric. Formalistic bourgeois architecture is reactionary architecture that is incompatible with Juche architecture. It is anti-popular architecture that obliterates the national characteristics of architecture, and leads architecture to cosmopolitanism, to an architecture without nationality. The formalistic architecture of the bourgeoisie is the most decadent and reactionary architecture that has outlived its days and is intended to satisfy the animal-like desires of the exploiting class.

The reactionary ideas of the bourgeoisie, their control of architecture, their domination of society by means of gold and their commercialization of architecture are the basis and hotbed of

bourgeois architecture. The dissipated lives of monopoly big businesses and reactionary bureaucrats, who are weary of everything normal and disillusioned, and attempt to seek aesthetic pleasure and joy of life from abnormal, eccentric, animal-like and decadent things, have produced functionalism, structuralism, expressionism, naturalism, abstractionism, imitationism, eclecticism, escapism and other innumerable formalistic trends in architecture. Although there are a host of architectural trends of bourgeois formalism, they are all related to each other in their service of the exploiting class and the bourgeoisie, and fundamentally opposed to Juche architecture. Formalistic bourgeois architecture emasculates the national characteristics of architecture and prevents the creation of architecture that is suited to the situation in one's own country. The proponents of formalistic architecture loudly preach the "virtues" of cosmopolitan architecture, arguing that there is no need to set up national barriers to architectural creation now that modern materials and structural techniques are available. This is a lie spread by the colonialists who trumpet their decadent capitalist architecture in order to encourage subservience to great powers, destroy and trample upon the national architectural traditions of other countries and strive to prevent the inheritance of their national architecture and the embodiment of their national characteristics. The architecture of bourgeois formalism makes it impossible to create socialist architecture in keeping with its intrinsic requirements, causes a waste of large amounts of materials and funds through superfluous embellishments and prevents architects from conducting healthy creative activities. The architecture of bourgeois formalism is the inevitable product of the corrupt capitalist system. We must, on no account, tolerate any outmoded and reactionary idea of architecture or its slightest expression, which prevents the embodiment of loyalty to the Party, the working class and the people. We must combat them without compromise and create the most revolutionary architecture of our own style, Juche architecture, that serves the Party, the working class and the people.

#### 4) ARCHITECTURAL CREATION MUST COMBINE THE NATIONAL CHARACTERISTICS AND MODERNITY APPROPRIATELY

A new society, new age and new life require new architecture that accords with them. This is the law of the development of architecture.

New architecture required by the new age is one that embodies national characteristics and modernity in combination.

The establishment of a new society in which the masses have emerged as the masters of society and the makers of history does not mean that the national heritage of architecture, a leftover from the old society, should be totally ignored or that only the national heritage of architecture should be carried forward, shutting our eyes to the requirements of the new age because the nation's customs, sentiments and tastes that have been historically formed and consolidated in the course of inhabiting the same country are embodied in architecture.

Just as the durability of a nation's customs, sentiments and tastes is relative, so is the durability of the national characteristics of architecture.

Architecture that caters to the tastes of the people and meets the requirement of the age can only be created when modernity is effected while sustaining national characteristics in architectural creation.

Combining national characteristics and modernity is the basic principle that must be maintained in the creation of Juche architecture that can meet the demands of the new age and new life.

National characteristics provide the conditions for the characteristics of national architecture, and define its quality and form.

Since the essence of architecture is in the unity of its content and form, its national characteristics also lie in the unity of its content and

form. There are no national characteristics of architecture that are separate from its content, and there can be no architectural form that is not related to its national characteristics. The national characteristics of architecture find their expression mainly through its form, and the national form expresses the national characteristics.

The national characteristics of architecture assume historical concreteness. Although they are relatively durable, they undergo constant changes with the development of the times and are supplemented with new elements. A nation's ideas, sentiments, way of life, aesthetic feelings, tastes and all the other elements of national characteristics change and develop with the change of the times, and new and better characteristics are formed.

In order to sustain the national characteristics of architecture, it is necessary to preserve the unique and meaningful features of the nation's architecture, transform them and develop them in keeping with the requirements of the new age.

The national features of architecture assume a class character. Even in the exploitative society, the masses create architecture, so that its national features are shaped, inherited and developed by the masses.

Modernity provides the conditions for the modern characteristics of architecture, and defines them.

Architecture that has been created to reflect the people's requirements in a new age in keeping with the people's modern aesthetic feelings and modern, civilized life is architecture that embodies modernity, namely, modern architecture.

Modernity is also a quality that exists in the unity of architectural content and form.

The question of embodying modernity in architecture is a question of appraising and defining the architectural characteristics of the times and their value from the point of view of the new age, in which the masses have emerged as independent makers of history.

The modernity of Juche architecture is one that fully reflects and embodies the requirements of the people of the new age.

Architectural modernity is based on national characteristics. There cannot and should not be a modern form of architecture that is devoid of national characteristics. Only modern architecture that sustains national characteristics can be called architecture that truly embodies modernity, namely, modern architecture.

To create Juche architecture, national characteristics and modernity must be properly combined. This is the intrinsic requirement of Juche architecture and the law of its development. Juche architecture in essence caters to both the national tastes and modern aesthetic tastes of the masses. It ceaselessly changes and develops in the course of reflecting the nation's sentiments, customs, and the requirements of the people's lives, which grow richer and varied, and the demands of the times.

Carrying forward the national architectural heritage is of great significance in sustaining national characteristics. The creation of socialist-communist architecture does not start from scratch, but correctly carries forward and develops the national heritage of architecture of the previous age. Each nation has created its own architecture in keeping with its customs, ideas, sentiments, aesthetic feelings and tastes while living in the same region, in the same territory and in the same country for a long time, and established fine traditions of national architecture. The heritage of national architecture is a valuable treasure of the nation and a solid foundation on which to create architecture in its own way.

Correct inheritance and development of the nation's architectural traditions is the way to carry forward and develop the excellent elements of national architecture that are still supported and loved by the people, and to create Juche architecture successfully by sustaining the national characteristics.

It is important in carrying forward and developing the heritage of national architecture to observe the principle of Juche, the principle of class character and the principle of history.

The principle of Juche is the first to be observed. The principle of Juche in carrying forward the architectural heritage of the nation

requires that the heritage should be analyzed and evaluated from an independent and creative point of view and carried forward and developed from a critical point of view.

Maintaining the standpoint of Juche in carrying forward the architectural heritage of the nation provides the opportunity to reject sycophancy, national nihilism and the tendency of returning to the past, make a correct analysis and evaluation of the architectural heritage of one's own country, discover the good and progressive elements in it and develop it in keeping with the aspirations and interests of one's nation and the people of one's country, as well as the requirements of the present times.

The historical principle and class principle must be borne in mind. The historical principle requires that the architectural heritage of the nation should be studied and dealt with in relation to the socio-historical circumstances of the period. The class principle requires that the architectural heritage should be analyzed and evaluated by the standard of the interests of the working class, and developed accordingly. The historical and class principles make it possible to distinguish between the outmoded and reactionary elements and the progressive and popular elements in the architectural heritage, and transform and develop it to meet the demands of the new age and the working class.

The architectural heritage of a nation, which has been created by the people, reflects the social system, the people's political, economic and cultural lives and the customs of the period, and embodies the people's sentiments, tastes and talents. The heritage of architecture created by our ancestors contains outmoded and reactionary elements as well as progressive and people-oriented elements. We must distinguish them clearly, develop the progressive and popular elements and discard the outmoded and reactionary ones. Even the progressive and popular elements do not fit in with today's architecture just as they were, because they were evaluated on the level of the period in which they emerged; and because of the socio-historical conditions and the limitations of the creative workers

of past ages, they cannot meet the demands of the present times and the working class. When inheriting the progressive and popular elements, it is necessary to carry them forward and develop them critically, in keeping with modern aesthetic feelings and the requirements of the revolution.

Inheriting and developing the architectural heritage of a nation means carrying forward and developing the elements of the architectural heritage that have been preserved to date over a long historical period, not any particular period, the elements that are meaningful and valuable for the creation of socialist architecture. The architectural tradition of a nation is not immutable. While preserving its essential qualities, it changes and develops to meet the demands of the times. Its development presupposes the adoption of new elements and their transformation. The nation's architectural tradition comprises the valuable elements of the structural composition of architecture and peculiar decorations that have been developed by the masses in the struggle to build independent and creative lives. The national characteristics of architecture exist in the unity of architectural content and form. They have been shaped, carried forward and developed down through history. In all ages the people have adopted various building materials and developed techniques and created architectural structures in new ways to meet the changing social demands, in keeping with their way of life and sentiments and in consideration of the natural and geographical conditions and climatic and topographical features of their country. The national architecture of a country is not inherited without any change, but is ceaselessly transformed in keeping with the requirements of the developments of the times, and of science and technology, and developed while adopting the good points of foreign architecture.

The architectural tradition of a nation is the crystallization of the valuable experience gained in creating the nation's architecture by adopting not only the successes made by their ancestors in architectural creation but also the successes made by humanity to suit the national characteristics. However, the architectural tradition and

the experience of architectural creation, no matter how good they are, should be inherited and developed critically by discerning the class and historical limitations of the society concerned and by analyzing them correctly from the point of view of the present times, when the masses have emerged as independent makers of history. This is the absolutely correct way of inheriting and developing the architectural heritage of the nation. Some architects have a mistaken view that only houses built by the people for their own lives, not the large buildings like palaces and temples used by the exploiting class in the past, have popular and progressive elements, while other architects have a contrary view. If we recognize only the elements of the architectural heritage that have been created under patriarchal conditions as people-oriented, it will give an impression that the healthy development of architecture has been achieved by something other than the masses' creative labour; it will obscure the role of the people's effort in the development of architectural history. Conversely, if we try to seek national elements only in architectural structures like temples, palaces, guest houses and pavilions, which belonged to the exploiting class, saying that the poor people's houses have no national characteristics worth inheriting because these houses are devoid of architectural value, it will narrow the breadth of architectural heritage of the nation, dwarf it and make it impossible to discover all the people-oriented and progressive elements. The people-oriented and progressive elements of the architectural heritage exist in both the ordinary, simple houses of the masses and edifices like palaces and temples. Large architectural structures like palaces and temples have been constructed with the investment of the people's creative labour, wisdom and talents, so the requirements of the people's lives and aesthetic tastes, their aspirations, talents and valuable experience are enshrined in them.

We must identify the national characteristics in the palaces and temples that have been constructed by our ancestors and in the simple houses built by the people for their own use.

Another important task in taking over and developing the

architectural heritage of the nation is to discover the architectural form that combines the rationality of the dwelling function, the rationality of structure and the formative, artistic quality in organic unity. When discovering the national characteristics of architecture we must not pay attention only to the formative, artistic aspect, but study and analyze in depth the rationality of the dwelling function and structural rationality comprehensively and in an integral way. In other words, we must be clear about the location of architectural structures, the composition of the space and the solution of the problem of the dwelling function that are suited to the natural, geographical and climatic conditions of our country, the people's way of life and their sentiments, the structural solution that makes correct use of the characteristics of dynamic engineering, the varied and rich techniques of harmony, the delicate and refined manner of dealing with the architectural details, the structural mood and high level of architectural skills that satisfy the people's aesthetic demands and cater to their tastes.

In inheriting and developing the architectural heritage of a nation, two deviations must be strictly guarded against, namely, the tendency to return to the past and national nihilism. The tendency to return to the past ignores the class character and social character of architecture and indiscriminately praises things of the past, whereas national nihilism blindly looks down upon one's own things and admires, praises and worships foreign things unconditionally. If the tendency to return to the past is tolerated in inheriting and developing the architectural heritage of the nation, all the outmoded and backward techniques of architecture will revive, obscure the working-class line in the creation of socialist-communist architecture, and make it impossible to create revolutionary architecture. Conversely, if national nihilism is permitted, a fetish will be made of foreign architecture, which will be mechanically imitated whether or not it is suited to the conditions of one's country, and in the end sycophancy and dogmatism will appear and obliterate the Juche character of architectural creation. It is true that there are good things,

techniques worth adopting, in foreign architecture. But even the good forms and advanced techniques of foreign architecture must be examined to determine whether or not they accord with the situation in one's own country before they are introduced.

An especially important task in taking over and developing the architectural tradition of our country is to inherit and develop the tradition of Juche architecture created under the wise guidance of the great leader since liberation. He established the Juche-oriented idea of architecture during the anti-Japanese revolutionary struggle, translated it into reality at different stages of the revolution after liberation, ensured that tens of thousands of excellent architectural structures were erected and thus achieved successes unprecedented in architectural history and established the proud tradition of Juche architecture. This is a great achievement that is beyond compare with the successes made by our ancestors. We must successfully inherit and develop the tradition of Juche architecture established by the great leader.

We must sustain the national form of architecture. This is the process of sustaining its national characteristics.

The national form of architecture has been shaped and consolidated through a long historical course. It reflects the nation's psychological and emotional features, its customs, feelings, techniques and talents in a concentrated manner.

Transforming and developing the valuable architectural heritage created by one's nation to meet the requirements of the new age and demands of the people is the way to create national and modern architecture.

Sustaining the national form of architecture is all the more important for a country like ours that starts construction in a new way. We had to start construction from scratch because all the structures that had been erected after liberation at the cost of sweat as well as everything created by our ancestors had been destroyed by the brutal US imperialists during the three-year-long Fatherland Liberation War.

The great leader conceived a magnificent plan of reconstructing all

our towns and cities to be as beautiful as natural scenery of Korea, and ensured that national architecture was actively sustained and that modern Korean-style buildings were reasonably combined with it in urban construction. He saw to it that traditional Korean-style buildings were located in places that played important roles in city formation and that the problems of proportion, colouring, measurement and all the other means of harmonious composition were resolved in keeping with the Koreans' aesthetic feelings and tastes.

Under the wise guidance of the great leader, traditional Korean-style buildings—the People's Palace of Culture, Pyongyang Grand Theatre and Okryu Restaurant—were constructed in places that played prominent roles in the architectural formation of the capital city of Pyongyang. As a result, national colouring pervades the area along the rivers Taedong and Pothong. Moreover, on Namsan Hill, which is situated in the centre of the architectural formation of the city, in the geometrical centre of the triangle, the apexes of which were formed by connecting those Korean-style buildings, the Grand People's Study House, an edifice in typical Korean style, was constructed so that all the city acquired a clearly Korean tint. The great leader also made sure that the architectural heritage of the nation, the product of the talents of our ancestors, was treated with care and integrated in city formation. This is the reason why our towns and cities including Pyongyang, though young, give an impression of being time-honoured.

The people's sentiments and customs, which change with the changes of the times, are nevertheless based on those of the past. Therefore, the architecture of the new age can sustain national features only when it inherits the nation's architectural heritage.

Basing architectural creation on our historical heritage does not mean inheriting it without any modification.

If one ignores modernity in architectural creation on the grounds of sustaining the national characteristics, one will commit the error of falling into the tendency to seek refuge in the past, and in

consequence it will have only a bad influence on the people.

A man's ideology and world outlook distinguish between the progressive and the decadent elements of the nation's architectural heritage—between the people-oriented and reactionary elements. In order to establish the working-class line with a correct standpoint and attitude toward the nation's architectural heritage, we must equip ourselves firmly with the revolutionary ideas of the working class.

Modern architecture that reflects the demands of the new age and new life requires effecting a revolution in all areas of architectural creation.

The process of effecting modernity in the field of architectural creation is a process of sweeping away everything that is outmoded and reactionary, and creating and developing new things.

Only when we explore and create new architectural forms required by the new age and the new life, can we develop architecture in keeping with the masses' sentiments and customs and the new socialist way of life.

Effecting a revolution in architectural design, furniture making and in all other areas of architectural creation is the basic guarantee for exploring and creating new architectural forms.

The level of architectural knowledge must be raised.

A high level of architectural knowledge enables one to distinguish correctly between good and bad elements in the nation's architectural heritage, between superior and inferior elements, and between progressive and backward elements. National nihilism that looks down upon one's own things without discrimination, and the opposite tendency to seek refuge in the past by blindly praising one's own things and adopting them uncritically are both due to a low level of architectural knowledge. Raising one's level of architectural knowledge is essential for correctly evaluating the architectural heritage created by one's ancestors and carrying forward and developing them with success.

Reflecting the requirements for the masses' independent and

creative lives through traditional forms is especially important in sustaining the national characteristics.

Sustaining the national characteristics in architectural creation means creating forms that are agreeable to one's nation and cater to the sentiments and feelings of the nation.

People acquire the characteristics of their period and their nation in the course of their lives and in the unit of the nation. These characteristics become solid through their lives and appear as the requirements for their lives.

Our era, the age of Juche, when the working masses demand independent and creative lives, is a new age that is essentially different from the previous ones. The people living in this new age make new demands on architecture. Finding solutions to the problems of architecture to satisfy material and spiritual requirements for the masses' independent and creative lives is the most essential task posed for architecture in the age of Juche. Because life bears a concrete character, the people's requirements for life vary with the country and nation. And so, people's modern aesthetic feelings, customs and sentiments are different, and the social systems, the degrees of the development of the productive forces, science and technology, the natural and geographical conditions and everything else that directly affect architecture are never constant. Architecture that is created in our times must, as a matter of course, meet the nation's requirements for life and accord with its various conditions. Architecture that is to meet the demands of the masses, who aspire after independent and creative lives, must be created in national forms.

We must discard all the outmoded and backward things, and create new, innovative architecture capable of meeting the demands of our times, the age of Juche.

The process of effecting modernity in architectural creation is a process of closely investigating the people's customs, sentiments and aesthetic requirements in the midst of the changing and developing situation and creating new idiomatic architecture in keeping with

them. In order to satisfy the masses' requirements for life in the age of Juche, it is necessary to continue to create new techniques of formation.

It is true that a nation has its own architectural form of composition that has been shaped in the course of history. Although the form of composition has been polished excellently for a long time, it must not be regarded as absolutely ideal. A form of composition that was polished in a particular period in the past might have been considered to be complete in that period, but in a new age it cannot be considered complete.

The architectural forms of the May Day Stadium and the East Pyongyang Grand Theatre are neither modelled on a Korean-style building nor do they imitate the form of a foreign building. The architectural forms of these buildings are completely new and original ones that reflect the requirements of the new age, the age of Juche, that is fundamentally different from the past, our people's ideological and aesthetic requirements and beautiful natural and geographical conditions. For this reason, these buildings are loved by the people and called the pride of our age.

It is important to introduce the achievements of modern science and technology into architecture.

Modernity in architectural creation requires a leap forward and a great innovation in all spheres of architectural creation, ranging from city formation to individual structures. This requirement can only be met by the introduction of new developments and advanced experience in architectural science. The success made in architectural science and experience in this field are the basis of effecting a great leap forward in architectural creation.

No matter how new and modern the designs are that an architect produces, they cannot be translated into reality unless the latest achievements of science and technology are introduced into architectural creation. If new building materials and new structural diagrams are available and the techniques of construction are highly developed, the architect can display his creative skills to the full and

put the most complicated and varied designs into practice. The development of architectural science and technology provides the material basis for making great innovations in architectural creation.

As a result of a proper combination of national characteristics and modernity in architectural creation in our country today, all the edifices we have constructed have become the pride of our times.

A correct view and attitude towards the architectural structures of the past are very important in achieving modernity. The long history of a nation is the pride of that nation. The architectural structures of a nation are of great significance in providing a visual picture of the long history of the nation. Architectural structures that show the nation's long history should not be transformed in a modern way simply to achieve modernity in architectural creation.

If architectural structures of the past are transformed in keeping with the requirements of the new age because they lag behind the times, they will lose the flavour of their period, fail to show their historical depth and the long history of the nation and hinder the work of inspiring people with national pride and confidence.

Out of incorrect understanding of the essential requirement of modernity in architecture, some officials in the past suggested transforming the Pyongyang Grand Theatre in a modern fashion. If we tear down and modify the structures that our people raised at the cost of great labour in the past, it will make it impossible to see the level of the development of architecture of the past and spoil the flavour of the times. The Pyongyang Grand Theatre was constructed in the early 1960s and represents the development of architecture in our country in that period. Transforming such structures of historical significance contradicts the architectural tradition of the nation and the essential requirement of innovation. Since time-honoured history is the pride of nation, we must preserve old structures with care. The existence of old buildings does not interfere with the effort to achieve modernity. On the contrary, it will throw modernity into relief.

With a correct understanding of the architectural principle of combining national characteristics and modernity, its essential content

and basic requirement, architects must work hard and creatively to raise our level of architecture to a new stage.

## 5) ARCHITECTURAL QUALITY AND ECONOMIC EFFECTIVENESS SHOULD BE IMPROVED

The quality of an architectural structure means the sum total of the value of its material utility, along with its ideological and artistic value. It finds expression in the unity of its various components, is governed by its mission and purpose, and characterizes its overall value and the level of its interpretation. It is determined and evaluated by the socio-political ideals, class positions and the dominant ideology of the period as well as by the creative qualifications of the architect.

Because architecture is used as a means of meeting the interests and demands of the exploiting class and oppressing and exploiting the masses in exploitative societies, the quality of architectural structures inevitably assumes a reactionary character. In contrast, in our society architectural structures are created centring on the interests of the masses, and in keeping with their aspirations and demands for independent and creative lives, so that their quality assumes a revolutionary character. The quality of Juche architecture is incomparably superior to the quality of architectural structures created in exploitative societies.

Juche architecture requires high quality. Improving the quality of Juche architecture means creating architectural structures that meet the demands of the masses; in other words, structures that are convenient for the masses, comfortable, beautiful and durable.

The quality of architectural designs must be improved. A high quality of these designs is the prerequisite for improving the quality of architectural structures. Architectural designs should be made strictly on the creative principles and formation methods of Juche architecture. These principles and methods make it possible to create fresh, original and people-oriented architectural structures, and to raise their quality.

The quality of building materials must be improved. If their quality is low, it is impossible to create good architectural structures, no matter how high the quality of the designs is. Building materials affect the fate of architecture. Without building materials, there can be no construction. High-quality building materials are the prerequisite for a high quality of architectural structures. High-quality building materials are the means of raising the quality of architectural structures.

The quality of construction must be improved. This is the basic factor that defines the quality of an architectural structure, and the quality of an architectural structure is guaranteed by the quality of construction. Even though the quality of the designs is high and the building materials are good, the quality of structures cannot be raised unless they are constructed skilfully. The constructors must have a correct understanding of the creative intentions of the architect, translate them into reality during the stage of construction, and strictly observe the technical processes and regulations of construction.

An architectural design is an operational map for realizing the Party's architectural plan, and a complete blueprint is a legal document. None of the content of the design should be omitted under the pretext of speeding up construction, nor should the technical processes and regulations of construction be violated on the excuse of economizing on materials. The technical processes and regulations must be strictly observed, because they have been verified through scientific research and on the basis of experience in construction for many years.

With the attitude of the master who is responsible for not only the designs but also the construction, the architect must closely cooperate with technicians and building workers, and put the Party's architectural plan into effect in a thoroughgoing way.

The quality of construction equipment must be improved. Using the latest construction equipment is an important requirement for improving modern architectural structures. No matter how high the

quality of architectural designs, building materials and construction may be, it will be impossible to improve the quality of structures with the use of backward construction equipment.

Architects must make strenuous efforts to create masterpieces. By architectural masterpieces I mean excellent structures that have been raised to serve as examples of the period and satisfy the people's lofty demands in everyday life as well as their cultural and emotional requirements. In other words, only architectural structures that satisfy the demands of the material and spiritual lives of the people who live and rest in them and give them feelings of joy and pleasure can be called masterpieces. Architectural structures that cannot satisfy the people who live in them, even though the architects make painstaking efforts and devote all their ardour to their construction, cannot be masterpieces. The people do not like architectural structures that give them inconvenience in their lives and activities no matter how smart and pleasing to the eye their outward appearances may be. If any single element of a building is deficient, such a building cannot be a masterpiece.

The intense creative enthusiasm and talents of the architects themselves are important in creating masterpieces, but it is more important for the leading officials in the field of architecture to correctly evaluate architectural designs, point out their merits and demerits clearly, encourage new ideas reflected in the designs and help the architects to complete their works as masterpieces.

With a keen awareness of their duty and the responsibility they have assumed before the Party and their fellow citizens, and with intense creative enthusiasm, architects must display all their talents and wisdom, translate the Party's architectural plan into reality on a high level firmly on the basis of the Party's Juche-oriented creative principles and theory of formation, and thus create more excellent masterpieces.

Increasing the economic effect in architectural creation is essential for improving the quality of architectural structures.

The quality of architectural structures is closely related to their

economic effectiveness. The construction of these structures, towns and cities requires enormous amounts of funds, materials and labour. Increasing the economic effectiveness of architectural creation makes it possible to construct more buildings with less expenditure of funds, materials and labour, and improve the quality of structures.

The purpose of increasing economic effectiveness is fundamentally different under different social systems. In capitalist society, where money is everything, the economic effectiveness of architecture is increased for the purpose of making more profits to enrich bankers; whereas in socialist society economic effectiveness is increased for the purpose of making the most economic use of funds, materials and labour, and tapping and mobilizing reserves and potentials in every way to improve to material and cultural lives of the working masses more quickly while ensuring the highest level of the quality of architectural structures.

But the quality of architectural structures must not be lowered on the excuse of increasing economic effectiveness in architectural creation.

For greater economic effectiveness in architectural creation, funds, materials and labour must be allocated rationally and used effectively to prevent their waste. In order to prevent their waste, it is necessary to avoid useless spaces and unnecessary decorations from the stage of designing architectural formation. Useless spaces and unnecessary decorations involve greater per-area cost of architectural structures and lower their quality. Unnecessary spaces in architectural creation must be eliminated and architectural designs should be polished to raise the level of the quality of structures and increase their economic effectiveness.

Architects must use their heads to improve the quality of structures and increase their economic effectiveness from the stage of planning volume and plane. The plan of the volume and plane of structures must be made intensively not only to ensure a high level of rationality of dwelling function and eliminate useless spaces but also to increase the utility of spaces.

Planning more architectural space than necessary or decreasing economic effectiveness by using expensive building materials for less important parts should be avoided. Architects and constructors must discard the outmoded viewpoint that large architectural structures and high-class building materials are needed to ensure the high quality of structures. They must acquire the correct viewpoint that the selection of the sizes of structures in keeping with their function of making life more convenient and the use of inexpensive building materials where they are appropriate are the way to create more durable structures of higher formative, artistic quality than those built with high-quality building materials, and improve both their quality and economic effectiveness.

Construction must be industrialized and modernized. Industrialization and modernization of construction is the decisive guarantee for improving the quality of structures and their economic effectiveness as well as a major requirement emanating from the essential advantages of the people-centred socialist system. Industrialization and modernization is the way to build high-quality structures in greater numbers and more quickly, with less outlay of labour and money.

Constructing structures strictly in accordance with their designs ensures their high quality and prevents waste of materials and labour. The use of large amounts of materials and labour does not necessarily ensure the high quality of structures. Efficient construction is fully able to raise the quality level of structures even with less outlay of materials and labour.

In order to increase the economic effectiveness, faulty construction and repetition of construction must be eliminated. This will result in the economical use of materials and labour, greater economic effectiveness and higher quality of structures.

Work should be organized scientifically in keeping with the constructors' technical and skill levels, and political work among them be given priority so as to raise their political awareness and creative enthusiasm as much as possible.

In order to improve the quality of architectural structures, it is also necessary to prevent the practice of skipping some of the necessary processes of construction or using substitute materials at one's own discretion on the excuse of economizing on materials and labour.

In order to explore untapped reserves of materials and labour in the stage of construction, new advanced techniques must be introduced and technical innovations made.

The question of improving the quality of architectural structures and the question of increasing their economic effectiveness are not separate questions. They exist in unity. The quality of structures is guaranteed by their economic effectiveness, and the latter is achieved by improving the former. Their economic effectiveness is indispensable for high quality.

Architects must explore ways to improve the quality of architectural creation and increase its economic effectiveness, and create excellent architectural structures with less outlay of materials and labour to display the advantages of Juche architecture to the full.

### **3. ARCHITECTURE AND FORMATION**

#### **1) ARCHITECTURE IS A MIXED ART**

Architecture is an art.

Architecture reflects human life and expresses ideological and artistic qualities through formative, artistic images and three-dimensional spaces of utility.

Architecture is created by man's independent, creative and conscious activities. Man creates and develops architecture for himself, for his independent and creative life. Because architecture is the product of man's independent and creative activities, it reflects man's ideas, feelings and aesthetic aspirations, and acquires

ideological and artistic qualities. Man's ideas, feelings, aspirations and aesthetic tastes impart ideological and artistic qualities to architecture, characterize them and define them.

The people have noble thoughts, feelings and desires to brighten the times in which they are living and convey their achievements to posterity. Because they have these beautiful and noble thoughts, feelings and aspirations, they create grand monuments, the pride of their times, interpret them formatively and artistically on the highest level and develop villages, towns and cities magnificently and beautifully. Harmony, unity, variety, balance, stability and all the other formative and artistic qualities of architecture are the products of man's aesthetic ideals. But for man's thoughts, feelings and aesthetic aspirations, there would not have risen the question of expressing formative feelings in architectural creation, nor the question of ensuring architectural variety, unity, and three-dimensional quality, nor the question of developing villages, towns and cities magnificently in a modern way. Providing physical living conditions and production conditions would have been all that was needed.

An architectural structure that is devoid of ideological and artistic qualities is not man's spiritual product, but a material product that ignores man's ideological and aesthetic demands and aspirations. An architectural structure lacking ideological and artistic qualities is unable to perform not only the informative and educational function but also the function of material utility. A man who knows nothing more than physical life cannot be regarded as an independent social being. Likewise, an architectural structure that is devoid of ideological and artistic qualities is not a work of art. Such a structure is as good as a shack in a primitive society. Attaching importance to ideological and artistic qualities as well as material utility in architectural creation is the intrinsic requirement of architecture as an art of utility.

The ideological and artistic qualities of architecture find expression in its formative and visual qualities. Architecture reflects

people's ideological and aesthetic feelings, aspirations and objective reality through formative, artistic images. This is the essential characteristic of architecture that distinguishes it from other genres of art. The visual quality provides the possibility of seeing an object and directly appreciating its ideological and aesthetic content, and the formative quality makes it possible to appreciate the ideological and aesthetic content by means of association. The visual and formative qualities are the basic means of appreciating the ideological and aesthetic content of architecture.

Architecture expresses people's thoughts, feelings and ideals formatively, artistically and visually by means of sensory vividness, pictorial visibility, emotional excitement and original individuality. A vertical form of an architectural structure gives the feeling of rising, and a rising image of formative art symbolically expresses the unshakable conviction and strong will of the masses, who unyieldingly fight for the revolution. The horizontal form of an architectural structure expresses by means of an advancing image of formative art the unbreakable spirit of the people, who advance vigorously, courageously overcoming all the difficulties and obstacles in the way of the revolution.

The formative image of Korean-style roofs, the unique architectural form of our nation that is as graceful as flying, symbolically expresses the optimistic sentiments and resourcefulness of our people, who aspire to continuous development to ever-higher planes.

A harmonious combination of the same architectural forms or different architectural forms enriches the images of formative art and symbolic expressions. The grouping of vertical forms of architecture emphasizes the expression of rising, and a harmonious combination of vertical and horizontal forms of architecture gives a feeling of greater strength. Symbolic expressions reflect the spirit and requirements of the times, people's thoughts, feelings and aesthetic aspirations in architecture, and impart ideological and artistic qualities to it. This is the reason why architecture satisfies people's

ideological and aesthetic demands, and contributes to their ideological and cultural education.

Ideological and artistic qualities are essential elements of architecture as an art as well as the basic condition and an important standard for defining its real value.

Placing the grand monument to the achievements made by the leader of the working class in the centre of the architectural formation and subordinating all the elements and units of composition to it is the expression of the noble thoughts, feelings and aesthetic aspirations of the people, who desire to hold the leader in high esteem for ever. This image of formative art encourages people to revere the leader ardently and follow him, and inspires them with intense loyalty to him.

The Tower of the Juche Idea and the Arch of Triumph erected in Pyongyang, the revolutionary capital, are proud monumental structures of the age of the Workers' Party as well as monuments to immortal revolutionary history. The Tower of the Juche Idea sings the praises of the greatness and unconquerable vitality of the Juche idea established by the respected leader. The Arch of Triumph sings the praises of the imperishable revolutionary achievements made by the leader, who accomplished the sacred cause of national liberation by defeating brigandish Japanese imperialism, fighting through a sea of blood and fire, for 20 years. Because of not only their profound and rich ideological content but also their excellent formative, artistic qualities, the Tower of the Juche Idea and the Arch of Triumph lead our people vigorously to the accomplishment of the revolutionary cause of Juche and strongly touch the hearts of revolutionary people throughout the world. Juche architecture is most revolutionary in that it truthfully embodies our people's thoughts, feelings and aesthetic aspirations.

Architecture is a mixed art.

Architecture embraces sculpture, mural painting, decoration, industrial art and other genres of art. Here, of course, architecture plays the leading role, and the other arts play auxiliary roles

enhancing the ideological and artistic qualities and utility of architectural structures in organic combination with them.

Sculpture and mural painting enrich the ideological and artistic content of architecture, and enhance the level of architectural images. Sculpture and mural painting clearly sustain the essential feature of architecture as an art, and architecture raises the effect of the formative art of sculpture and mural painting. Architecture and sculpture as well as architecture and mural painting are in a relationship of supplementing each other's ideological and artistic content and restricting their interpretation.

Architecture, sculpture and painting are sister arts.

Sculpture and mural painting enhance the ideological and artistic level of architecture, emphasize its character and mission, and reflect the spirit of the times in architecture. Because of their vocabulary of shapes, colours, and light and shade, sculpture and mural painting have their own characteristics of presenting reality directly with visual concreteness. They help architecture to embody the social class relationship and the people's ideological and aesthetic feelings and aspirations of the period in greater width and depth. Sculpture and mural painting play an extremely important role in reflecting the ideological and aesthetic features of the people of the period and the social phase of the period in great width and depth, and in handing down architectural structures to posterity.

Sculpture and mural painting visually describe and reflect reality. They add the atmosphere of the period of architecture.

The group sculpture *Flowered Carriage of Happiness* set up on the central axis of the Mangyongdae Schoolchildren's Palace and the paintings on the faces of the two wings of the palace describe the happiness of the children of our country who learn to their hearts' content, growing up in happiness, under the free educational system established by the great leader. Thus the sculpture and mural paintings profoundly and vividly show the benevolence of the leader, who takes loving care of the children and treasures them as "kings" of the country. These artistic pieces emphasize the theme of the

palace—great embrace—with the strength of formative art. They thus clearly express the working-class and people-oriented character of the building, and its mission as a children’s palace of learning, and enhance its ideological and artistic qualities. The sculptures that describe a variety of sporting scenes, and the dancing group sculpture *Evening Glow over Kangson* erected in the space that surrounds the Pyongyang Indoor Stadium in Chollima Street, the painting on the front wall of the Mansudae Art Theatre and the dancing group sculpture in the fountain park represent the epitome of the brilliant successes made in the fields of culture and art in our country under the wise leadership of the Party, and clearly show the character and mission of architectural space and structures. The structural composition systems of a building and its formative quality alone are not enough to show its ideological content in depth, and clearly express its character and mission.

Sculptures and mural paintings are the most powerful means of expressing and emphasizing the character and mission of architecture, and its ideological and artistic qualities.

Illumination, decoration and colouring, too, are inconceivable apart from architecture. They are in fact important components of architecture. They came into being and have developed because of people’s life demands, their ideological and aesthetic demands, and their desire to create architectural structures that are more convenient and attractive. Illumination, decoration and colouring are all means of expressing ideological and artistic qualities of architectural structures as well as a prerequisite for improving their quality.

Architecture is a mixed art because it is closely related to sculpture, mural painting, illumination and decoration, and integrates them as its major components.

Architecture is created by the joint efforts of architects, sculptors, fine artists, designers and illuminators. In this sense, architecture is called collective art or group art.

With its quality of formative, artistic expression, architecture can express the spirit of the times, and the ideological and spiritual

characteristics and aesthetic feelings of the people in the period without the help of sculptures and mural paintings. This, of course, is symbolic expression rather than concrete, direct and vivid description as achieved by other genres of art. The ideological and artistic content expressed by architecture can only be understood and grasped by the methods of reasoning, appreciation and association. Here the levels of people's ideological and aesthetic qualifications and their ability to understand architectural language are of decisive significance. The ideological and artistic content expressed by architecture is essentially symbolic; it is expressed by means of such architectural vocabulary as dots, lines, surfaces, three dimensions and space. Depending on their preparedness, people may understand the ideological and artistic content of architectural expression to different extents. However, this simply means differences in degrees of understanding, not any misunderstanding of the essence. Although architecture expresses the spirit of the times, and the ideological and spiritual features of the people in the period and their aesthetic feelings in a symbolic way, these can never be misunderstood, because they reflect the main trend of the period.

Someone once called architecture "solid music", and someone else referred to it as "soundless music". This shows that the level of their ideological and aesthetic qualifications and the degree of their understanding of architecture were low. The first view failed to understand the characteristics of architectural time and space, the second view failed to understand in depth and breadth the expressive and symbolic character of architecture.

Architecture involves not only musical interpretation but also pictorial, sculptural and poetic interpretation.

The multi-storeyed, highrise and super-highrise buildings filling the wide space of Pyongyang, buildings that stand around the great leader's bronze statue on Mansu Hill remind us of an impressive picture of all the Korean people looking up at the leader and cheering, and give us the feeling of their single-hearted unity behind the leader. This is a magnificent and gigantic pictorial and sculptural

composition of structures, as well as a poetic and musical image no fine artist, sculptor or musician can ever describe. The façade of the Grand People's Study House, located on the central axis of the heart of Pyongyang reminds us of a picture of a happy hen sheltering her chickens under her wings on a green lawn on a sunny spring day. The side view of the fountain park on Mansu Hill gives us an impression of a sculptural composition that represents the revolutionary spirit of our people who, under the revolutionary banner of Juche and under the banner of socialism, rush forward like a hurricane towards communism without wavering no matter what storm blows.

The symbolic expression of architecture has the breadth and depth to which those of no single genre of art can be compared. In this sense, too, architecture can be called a mixed art.

The ideological and artistic qualities of architecture find expression in the unity of the prevailing idea of the period and the thought, idea and creative ideal of the architect, and assume a thorough class character as the reflection of the people's social and class position and circumstances. The class character of architecture is defined by its ideological quality. If its ideological quality is emasculated, its class character becomes obscure, and it loses the function of ideological education. In order to enhance its ideological quality, the harmonious unity of the components of its content must be achieved. The ideological quality of architecture can only be understood by perception and feelings that come in an integral way through sensory organs during people's lives spent within the architectural space. Only the architectural creations that unify the components of their contents can provide the people with convenient and good living conditions, inspire them with confidence in the durability and lasting quality of the structure, and give them the feeling of beauty and the love of the Party and the leader for the people, love that is embodied in the structure.

Architecture creates various artistic images and conveys them on the strength of its formative, artistic expression. The formative, artistic images of architecture are created by means of architectural

shapes, various means of formation and the techniques of harmony. The means of architectural formation and the techniques of harmony are the basic vocabulary of formative, artistic interpretation.

The artistic quality of an architectural structure is evaluated depending on the skill with which the formative, artistic quality is expressed in the architectural form. The formative, artistic quality does not find an isolated expression, but an integral expression with the ideological content, the dwelling function and the efficacy of a structural techniques.

The tendency of regarding only the formative, artistic quality as important because architecture is an art must be strictly guarded against. Bias towards this quality in architectural creation will result in committing an error of art for art's sake. Although architecture is an art, it is, in essence, an art of utility. In its creation, therefore, the formative, artistic expression, the dwelling function and the efficacy of the structural techniques must all be dealt with in an integral way. This is the basic guarantee for architecture to perform its informative and educational function, and the function of utility properly, as architecture is a practical art.

The formative, artistic quality of architecture ensures that the components of the content of architecture are properly reflected in the form. The basic elements of the formative, artistic quality of architecture is the quality of beauty. As a reflection of social history, the quality of beauty is shaped in the course of man's creative labour. It is a social quality that exists objectively, as well as the image of beauty reflected in man's consciousness.

The formative, artistic quality of Juche architecture inspires a strong emotion of beauty in people.

Architects must research new, original and idiomatic architectural forms capable of satisfying the people's demands and modern aesthetic tastes by basing themselves firmly on the creative theory and formation theory of Juche architecture. They must make innovations on the formative and artistic quality of architecture to satisfy the people's life requirements and their aesthetic demands, that

grow in step with the consolidation of the economic foundation of the country, the development of science and technology and their rising standard of living.

Sustaining symbolic expression is especially important in architectural formation.

Symbolic expression is the source of architectural vigour. Only vigorous architecture can perform its social mission and role. An architectural structure that sustains symbolic expression can give a deep impression and arouse strong emotions and vigour, but a structure that lacks symbolic expression looks drab, oppressive and lifeless. Sustaining symbolic expression is a basic link in the whole chain of architectural creation.

In order to sustain symbolic expression in architectural formation, it is necessary to unify the components of the content of architecture in their representation. None of these components should be ignored; nor should they be regarded as absolute.

Architects must attach importance to all the components of the content of architectural structures and sustain a vigorous expression comprehensively, in keeping with the character and features of the structure and in the order of priority. A theatre, for example, should be made to take on a theatrical appearance and express all the components of its content in an integral way, so that its external appearance gives an impression of a theatre at a glance. A gymnasium should likewise express its innate characteristics.

In order to sustain symbolic expression, architects must study new architectural vocabulary and apply it skilfully. Architectural vocabulary plays an extremely important role in sustaining visual expression to impart vigour to architectural shapes.

Architects must delve deeply into reality, correctly grasp the people's essential and typical requirements for their lives and concentrate their efforts on expressing them.

The technique of symbolic expression in architectural formation is the technique of expressing the ideological content of an architectural shape in comparison with the formative features of another thing, as

intended by the architect. This technique is based on the formative features shaped by the combination of the elements of formation, on the formative features of things that have been established in people's memory in the course of everyday life and on the image of the symbolic object.

The symbolic technique in architectural formation can enhance the ideological and artistic qualities of a structure only when it is applied skilfully, in keeping with the mission and basic requirements of the structure. The symbolic method must not be used indiscriminately and aimlessly simply because it is an effective way of expressing the ideological and artistic content of an architectural shape. Such a practice will only result in crude and desultory expression, and lower the level of the structure's ideological and artistic qualities.

The skilful use of various techniques is needed to clearly express the ideological and artistic content of an architectural structure in a symbolic way.

The ideological quality of an architectural structure can find clear expression only in unity with its formative, artistic quality. If the ideological quality is to be expressed correctly, it must be supported with the formative, artistic quality capable of emphasizing it. The quality of formative art expresses a variety of feelings of formative beauty, such as magnificence, sublimity, splendour, strictness, buoyancy, cosiness, brilliance, and motion; and these should be applied to stress the ideological content of structures.

An important aspect of the application of the symbolic technique in architectural formation is to ensure that the architectural shape selected for the symbolic technique fully meets the formative requirements of the structure. The architect must refrain from making a sculptural shape of an architectural structure by ignoring the inherent formative requirements of architecture out of his subjective desire to express the ideological content of the structure by means of a new idiomatic architectural shape. A complex and fantastic architectural shape involves the irrationality in the dwelling function, difficulty in structural composition, complication in construction and

waste of funds, materials, and labour. Bearing in mind that the practice of clinging to fantastic symbolic shapes out of a subjective desire will invite “expressionist architecture”, a school of bourgeois formalism, architects must adhere to the principles of architectural creation and correctly apply the symbolic technique.

In the application of the symbolic technique, the architectural shape should be arranged neatly, with an appropriate assortment of its components. If the shape of an architectural structure selected for the symbolic technique is arranged crookedly or awkwardly, and not in harmony, the structural shape will be deformed. This will lower the ideological and artistic value of the structure. Efforts are needed to devise new symbolic shapes, but greater efforts should be made to arrange the shapes in harmony.

In the use of the symbolic technique, the object of expression by means of simile should be digested skilfully on architectural principles. For instance, if the original shape of the object is given too concrete an expression on the excuse of describing its shape in detail, the structure will not only fail to sustain its characteristics as an architectural structure but also look shapeless and paltry.

When selecting the shape of a thing for the application of the technique of simile, architects must choose a shape that is pleasing to the eye and gives people a strong impression, by avoiding indiscriminate selection swayed by their own tastes. The selected shape must be simplified neatly into an architectural shape for a rational composition by means of new building materials and structural techniques.

Architects must raise the level of the ideological and artistic qualities of architectural structures by skilfully applying symbolic technique to suit their characteristics.

Making active use of sculptures and mural paintings is especially important in architectural formation. Decorative sculptures and mural paintings are important means of representing human beings and their lives vividly and concretely in architecture. Their active use in architectural creation can embody the sentiments of the period

realistically and in depth in architectural structures. Decorative sculptures and mural paintings that are suited to the character of architectural structures and the period play a great role in raising the level of the ideological and artistic qualities of architectural structures.

For effective use of sculptures and mural paintings in architectural formation, a proper relationship should be established between architectural structures and sculptures, and between the structures and mural paintings. They are in the relationship of supplementing and restraining each other. So if the problem of their relationship is not expressed properly, no success can be achieved in creative work. The basic task in the solution of this problem is to select the themes and sizes of sculptures and mural paintings properly. The theme of the sculptures to be set up within the space of a city, in the space that surrounds an architectural structure and inside the structural space must be selected in keeping with the character and mission of the space concerned, and their sizes must also suit the structure and the surrounding space. The same applies to mural paintings. The themes of sculptures and mural paintings that are not appropriate to the character and mission of the structures and the architectural space will hinder people's understanding of them and they will be scorned by the people. Only the decorative sculptures and mural paintings that are appropriate to the character of the structures can sustain both the decorations and the structures while emphasizing the ideological and artistic character of the structures and bring about satisfactory harmony of structures and sculpture and of structures and mural paintings. However good the sculptures and mural paintings themselves are, they will be useless and meaningless as decorative arts if they do not accord with the character of the structures.

Also, sculptures and mural paintings that are too large or too small for the architectural space will result in a relationship of overwhelming or being overwhelmed, and destroy the harmony of these elements by dwarfing or exaggerating each other. This will make the decorative devices meaningless, and even counterproductive.

When using sculptures and mural paintings in architectural creation, it is important to sustain their essential characteristics. Both sculptures and mural paintings are genres of formative art, and as such they have an independent character and essential characteristics that distinguish them from other arts.

If you ignore the independent character and essential characteristics of sculptures and mural paintings, and render sculptures contrary to their essential characteristics on the excuse of sustaining the formative and artistic effect of architectural structures or if you render mural paintings in an obscure manner, you will spoil the ideological and artistic qualities of the architectural structures, not to mention the failure to sustain the characteristics of sculptures and mural paintings.

The argument that sculptures and mural paintings should be subordinated to architectural structures is motivated by a misunderstanding of their essential characteristics and independent character, and their relationship. Sculptures and mural paintings must become integral components of architectural structures rather than being subordinated to them. They must be rendered distinctly, in clear and bright colours through the sustaining of their independent character. Only then can they raise the level of the ideological and artistic qualities of the structures and express their character and mission more clearly.

The need to apply decorative sculptures and mural paintings to architectural structures does not mean tolerating their indiscriminate use for any structures. Their use where they are not appropriate will make an architectural structure look flat and the sculptures and mural paintings look awkward. They should be used sparingly and only where they are indispensable, so that they can be valuable and meaningful.

If an architectural structure is to take on the full appearance of an integrated art work, it must widely adopt sculptures, mural paintings, decorations, illumination and colouring through the strengthening of creative cooperation among the architect, sculptor, fine artist,

designer and illumination specialist. The architect must examine and decide whether or not the sculptures and mural paintings accord with his intentions and carry out his creative intentions accurately by reaching agreement with the sculptor and fine artist on every item.

## 2) HARMONY IS BASIC TO ARCHITECTURAL FORMATION

An architectural structure is made of various elements and units of composition. Fascinating architectural structures are, without exception, beautiful and harmonious combinations of a good assortment of a variety of formatively well-polished elements of composition.

Harmony is the key to the comprehensive interpretation of the beauty of life and visual beauty in architectural formation. Harmony plays the role of integrating all the principles and methods of architectural formation.

Harmony is a formative quality that is derived from the unity of a variety of compositional elements. It contributes to the sustaining of the formative features of architectural structures, to the truthful expression of their ideological content and to satisfying the people's aesthetic and emotional demands.

Harmony is the basis of formative expression in architectural formation. Without harmony, there can be no architectural formation. The process of architectural formation is a process of skilfully arranging all the elements of composition and creating artistic harmony to meet the requirements of formation.

Architecture always presupposes harmony. Without harmony it is impossible to create beautiful architectural structures. In this sense, architecture is called the art of harmony.

Harmony is closely related to unity in architectural formation. Without unity in architectural formation there can be no harmony, and vice versa. Ensuring architectural unity is the most important and

preferential question in ensuring the harmony of architectural formation.

The unity of architectural formation is the quality that subordinates various architectural elements to a unified system and order, integrates them and harmonizes them. The question of unity arises not only in the formation of the space of a city but also in individual structures, details, decorations, the relationship between structures and natural space, and in all aspects of architectural formation. An architectural structure that lacks unity can never be beautiful.

Although unity is important in architectural formation, there should be no bias towards unity. Emphasis exclusively on unity will result in an architectural formation that is drab and unshapely, and gives no gaiety to life.

The unity of architectural formation is attained by discovering the qualitative community of every element and part and subordinating them to the integral system and order of formation, and by harmoniously combining them. Since every element and part of architectural composition should be subordinated to the goal of expressing the character and mission of the architectural structure concerned, their qualitative commonality is the prerequisite for unity. If a building that is formed by the sheet-wall-style system is provided with thick round or polygonal pillars of antique style with decorations in relief at their heads, it will contradict the general system and order of formation and fail to ensure unity by ending in destroying harmony in general.

Identifying qualitative commonality and subordinating it to the system and order of formation is the prerequisite for ensuring architectural unity, as well as a principle of architectural creation.

In the formation of individual groups of architectural structures, streets or cities, unity can be achieved by correctly defining the principal objects and the subordinate ones, and establishing a proper relationship between them.

The principal objects in architectural formation should be

important from the political, economic and cultural points of view, have different characters and missions, and be capable of idiomatic formation. Such objects can be the focus of people's attention, give them a strong impression, present themselves conspicuously and play the leading role in architectural formation.

The relationship between the principal and subordinate structures should be established by placing the principal objects in the centre of the formation, in keeping with the character and mission of the elements and units of architectural composition, and subordinating the other elements and parts of the formation to the principal ones. This is the way to ensure that the formation centre of the elements and units of architectural composition correctly expresses its ideological content and gives a strong visual impression.

If you ignore the relationship between the principal and the subordinate or attempt to give prominence to one particular object, the structure you yourself are responsible for, without paying attention to the overall formation, you cannot achieve artistic harmony. If you place a tortoise by a crane to show that the crane has a long neck, you will make a caricature of the latter. An individual object can prove its merit and sustain its individuality only in a situation of overall harmony. Preoccupation with pictorial structure is a case of formalism in architectural creation. This is the very reason why the proper establishment of the relationship between the principal and subordinate structures is important.

The proper establishment of their relationship requires that the composition of architectural elements and units should be neat and consistent. Their neat composition is the basis of their harmony. Success in sustaining the centre of architectural formation and in ensuring its harmony depends on the skill of composition. If the composition is to be satisfactory, all its elements must be closely geared to one another. Knitting all its elements together properly is precisely the skill of composition. Since the formation's centre plays the decisive role in architectural formation, sustaining the central theme is, in essence, the standard for knitting together the elements of composition.

In the case of a single structure, the elements of its composition should be subordinated to expressing its character and mission; in a unit of composition, all the elements and the overall unit of its composition should be subordinated to its centre, in the architectural formation of a city, everything should be subordinated to emphasizing the central theme. The main formation centre and the auxiliary formation centres should be integrated into the overall formation system and order in an appropriate relationship by various means and techniques in order to achieve harmony. This provides harmony for the architectural formation.

In the composition of the main formation centre as the principal one, the formative quality required for the architectural interpretation of that unit of composition should be expressed and augmented naturally with the formative qualities of auxiliary formation centres. In the course of construction of many gymnasiums in recent years, we have put forward the symbolic expression of sportsmen's vibrant, strong spirit as the main theme of their exterior composition. At the stage of draft planning of the formation, however, the character and mission of some of the structures were obscured due to too much emphasis on gorgeous and monumental qualities on the ground that the gymnasiums would be monumental structures, and some of them failed to take on the appearance of gymnasiums because of excessive stress on buoyancy on the excuse of sustaining modernity. In the formation of gymnasiums, the strong spirit of sportsmen must always be given central expression; the other requirements for formation should be subordinated to the central expression. Giving life to the formation centre and subordinating all the other details to it provide the conditions for a well-knit composition.

If the composition is poor, it is impossible to realize the architect's intentions. Moreover, however novel the structure, it cannot give people a deep impression, and will end in losing artistic value and being discarded as effete.

The formative charm of individual elements of composition must not be given undue emphasis in establishing the relationship between

the principal and subordinate structures. Individual elements, no matter how charming and excellent, will be superfluous and valueless, and destroy architectural unity unless they fit in with the overall architectural formation.

The principal and subordinate elements and units of composition should not only be selected properly but also arranged in keeping with their relationship. The individual elements and the principal and subordinate elements of composition units that are arranged in the right places and proper sizes and shapes, in keeping with the overall architectural formation, can ensure a logical system and order of formation without damaging their overall harmony.

If individual elements of composition are freely arranged to vie with one another for prominence, they will destroy the harmony of the overall formation and make the formation desultory and crude. The logical arrangement of the elements of composition to sustain the relationship between the principal and subordinate elements can express their inherent formative characteristics, ensure the harmony of the overall formation and give people a strong impression of beauty.

This arrangement is a basic condition for ensuring unity and harmony in architectural formation. The arrangement of the elements and units of composition must follow the logic of life and the logic of formation, instead of taking only visual aspects into consideration. Only then can the overall formation be genuine and lifelike.

Even in the simple arrangement of the elements of the same character in which the relationship of principal and subordinate character is not clear, efforts should be made to combine the principal and subordinate elements properly, in order to refine the overall composition. Even in a simple combination of the elements of the same character, harmony does not come about automatically. The simpler architectural shapes are, the more refined and profound creative thinking is required of the architect. Especially in the arrangement of different elements of composition, the relationship of their principal and subordinate structures must be established clearly. Only then is it

possible to express the character and mission of architectural structures clearly and produce strongly impressive formations.

A correct solution to the problem of this relationship is especially important in the architectural formation of groups of structures, streets and cities.

Architectural groups, streets and cities are formed through the harmonious combination respectively of individual structures, groups of structures and streets. The elements and units of their composition should be formed in an original and idiomatic way. However, if all of them are formed ostentatiously, the architectural formation will be desultory and crude, and unity cannot be ensured. The relationship of principal and subordinate character is a problem that arises in all stages of architectural formation; it provides the basic guarantee for effecting unity and harmony.

The relationship of principal and subordinate character is relative in the formation of architectural groups and streets. A structure that plays the leading role in a group of structures may play only an auxiliary and subordinate role in the formation of a street, and a structure that plays the leading role in the formation of a street may perform a subordinate one in the formation of the city.

In the formation of the centre of a city, however, this relationship is absolute. Even though history advances, and however large the city grows, the centre of the city and its central theme must not change. This is a question relating to the character of the society concerned, and the principle should be carried forward down through generations as long as the social system remains fundamentally unchanged.

The hearts of cities in our country embody the immortal Juche idea, the guiding ideology of the age of independence, and reflect the advantages of the socialist system, that is centred on the people. At the centres of the hearts of these urban communities are erected grand monuments and monumental structures that should be handed down through generations, singing the praises of the respected leader's greatness and his imperishable achievements. All our cities have been formed with grand monuments and monumental structures as their

central themes, so that they have realized ideological and formative artistic unity, and beautiful harmony.

The hearts of cities epitomize the guiding ideology, guiding ideals and class character of the society concerned. The central theme of the hearts of cities cannot and must not change so long as the class character of the society remains unchanged.

In urban architectural formation, all the elements and units of composition should be subordinated to the central theme. This is the prerequisite for ensuring the unity and harmony of the overall architectural formation of cities and for clearly expressing their central themes.

The unity of architectural formation is also effected by means of balance and unified use of formation techniques.

In architectural formation, balance is a particular formative feeling of architectural structures and spaces, and serves as a major means of achieving harmony. Architectural harmony and unity presuppose balance. An architectural structure or space that is not balanced can achieve neither harmony nor beauty.

The Ice Rink on the Pothong River in Pyongyang not only has a novel form but also is also well balanced. However, the original formation was not good. At first, a waiting room was built on one side of the Ice Rink, so that it looked like an one-armed man, neither balanced nor harmonious. In order to make the building harmonious and provide skaters with better training conditions, we built a one-storey training hall on the opposite side of the waiting room. This shows that balance is a prerequisite for unity and harmony.

The joints between the elements and units of composition must be made harmonious. The joints between these elements hold a very small proportion of the quantity of all the architectural formation, but they are more powerful means of effecting overall unity than any element and unit of composition. The joint of composition elements performs the function of connecting various elements and plays the role of effecting harmony in their connection.

If different composition elements are connected without a joint,

they look unnatural and deformed. A joint should accord with the formation system of the composition unit and ensure unity with it. Joints play the role of achieving overall harmony by mitigating the difference in the formation of the qualitatively contrasting elements of composition.

There is no set formula for the use of means of achieving the unity of different composition elements. Architects must effect unity in different ways to suit the specific situation of the objects on the basis of trained and refined creative techniques and rich experience.

Architectural mood needs unity.

Architectural mood is a particular formative feeling and architectural colouring that emanates from the expression of the essential feature of the architectural formation of an object so that its essential feature pervades the whole object. Architectural mood bears the character of the times, geographical characteristics, and national and class character.

The particular impression of architectural interpretation emanates from the style of the structure, but it is emphasized by architectural mood.

Architectural mood has the strongest effect on stressing the artistic colouring of an architectural structure. An object or a three-dimensional architectural space that lacks the unity of architectural mood shows different architectural colours. This produces miscellaneous forms in architectural creation. Lack of unity in architectural mood may result in the creation of an architectural form that is as ludicrous as a man wearing a Korean horse-hair hat in a Western suit. It will obliterate the national and class character of architecture, make a hodge-podge of architectural structures and render them unidentifiable when they are created. A jumble of architectural forms is taboo.

The unity of architectural mood is an important requirement for ensuring the harmony and ideological and artistic qualities of an architectural structure.

The mood of architectural structures satisfies life and gives people

a strong impression by means of peculiar emotional colouring and tastes. When people say that a structure has a peculiar taste or characteristic, they refer to its mood. The clearer the mood of a structure is, the more vividly it expresses people's life requirements and the essence of their aspirations. An architectural structure that lacks idiomatic colouring and taste cannot receive a favourable evaluation. The quality of an architectural creation is affected by how its mood is sustained. Because of the characteristics of their mood, architectural structures express formative feelings and impressions, such as the state of being static or dynamic, buoyant or weighty, magnificent, cheerful or graceful, life feelings such as convenience, safety, pleasantness and snugness as well as sensory feelings such as being soft, cold, warm or cool. Various psychological and emotional feelings expressed by architectural structures are stimulated by using the formative characteristics of the formative elements—dots, lines, surfaces and masses—and various formative means and techniques in keeping with the mission and purpose of the objects. The mood of architectural structures enriches their formative, artistic qualities and imbues them with variety.

Architectural mood must accord with the people's life requirements and their aspirations. It cannot be grasped by architects' own tastes or devised by their heads. Their creative individuality should be expressed on the basis of life requirements and in sustaining the architectural characteristics of life delicately and clearly.

In order to grasp an idiomatic mood, the architect must delve into life and grasp people's requirements for independent and creative life, and their aspirations, and pay necessary attention to identifying the progressive, revolutionary and typical elements. He must accurately grasp the emotional colours and tastes that emanate from these requirements and aspirations, and use them to harmonize all the architectural images. Only then can be ensured the unity of mood. Mood that is based on life can only be durable when it is sustained by the architect clearly and vividly.

The mood of an architectural structure must agree with its function

of utility and meet its educational purpose. Its mood is sustained not for the sake of stylishness but for the truthful representation of the ideological content of the structure, and for the enhancement of its function of utility and educational significance. If the problems of its ideological and artistic qualities and the rationality of its utility are not correctly solved due to preoccupation with stylish architectural creation, its mood cannot be sustained, either. Architects must discover the formation system that can correctly reflect the essence of social life that has been grasped through the study of the people's requirements for independent and creative life and their aspirations. Only then can they effect the unity of mood to produce emotional colours and original tastes in keeping with the essence of social life.

The mood of an architectural structure must correctly express its mission and meet the demands of the development of times, and cater to the people's tastes. Every architectural structure has a mission appropriate to its type. So the mission must be expressed correctly in the structure. Its mood cannot occupy an independent place, separate from its mission. In architectural creation, the problem of mood must always be solved to produce idiomatic emotional colours and tastes in keeping with the formation requirements of the types of structures.

Even structures with similar functions should be made to express different, original colours in accordance with their positions and the roles they play in society.

Architects must not only pay close attention to sustaining mood, but also investigate new characteristic moods to meet the demands of the development of the times, discover and perfect modern moods that are redolent of national tastes and agreeable to their people's emotions and tastes.

Optical illusions must be dealt with skilfully. They are caused mainly by the characteristics of their visual sense and the deflection of light. Correctly grasping the characteristics of optical illusions and discovering and applying the technique of design to cope with them is essential for creating excellent architectural shapes.

A number of techniques of achieving harmony, including contrast

and measurement, have been evolved on the basis of the characteristics of optical illusions. The technique of harmony has been studied on the basis of optical illusions. The method of coping with optical illusions affects the use of the technique of design. Therefore, the phenomena of optical illusions are major preconditions that govern the technique of design.

Architects must make a deep study of the optical illusions that occur in the composition of architectural shapes, and deal with them skilfully in keeping with the character of objects.

Architectural structures have time and spatial characteristics. In order to ensure harmony in architectural formation, therefore, architects must pay serious attention to enhancing the formative effects of structures in relation to time.

The formative effects that change in visual sight with the movement of the person who sees the object are merged into an image in the person's mind with the lapse of time, and the structure is evaluated as a whole on the basis of the image. Approaching the structure from a distance, the person perceives the formative effect of the silhouette of the structure, and then that of its details, and finally the effect of the texture of the finishing materials with vividness; the structure gradually looks larger and larger. It is necessary, therefore, to make a correct estimate of the formative effects at a close distance, medium distance and long distance, locate the main visual point at a place where many people can see the structure, and investigate new design techniques to enhance the formative effect at different distances. A design technique that can emphasize major objects on the strength of the duration of time and alter the formative feeling in the course of movement must be evolved.

The time factor related to the movement of the visual point on the ground provides the possibility of evolving new techniques of design and creating fresh and idiomatic architectural structures. A high visual point presents the formative effect of a city as a whole, namely, the harmonious arrangement of individual structures that look like dots, lines and masses as components of the city, natural undulations,

lawns, mutual relations of a variety of structures, formative rendering of the road network and the make-up of the heart of the city. In the selection of the plane outlines of structures, therefore, attention must be paid to enhancing the formative effect of the plane outlines and that of the plane composition system of the whole city, instead of emphasizing only the aspects of their dwelling function.

The present situation in which science and technology are making rapid advances and diverse means of transportation are being developed urgently requires that formative effects should be enhanced to satisfy modern aesthetic tastes with a good knowledge of the characteristics of man's movement and the characteristics of the space and formative change caused by that movement. Architects must inquire into new design techniques to enhance the formative effect of architectural formation in relation to time.

The rapid development of the means of transportation in our era has increased the role of the time factor in architectural formation and requires the widening of the range of the visual point. In order to enhance the formative effect of structures in architectural formation, the movement of visual points must be taken into careful consideration. This is why the architect is required to make his perspective drawing in accurate consideration of real conditions in the stage of the draft planning of architectural formation. The perspective drawing is made for the purpose of examining the perspective effects seen at major visual points. Architects must not try to make only a gaudy perspective drawing, but acquire the habit of drawing it at real visual points and from the real visual distances, and thereby make the most realistic designs.

### 3) ORIGINALITY IS THE ESSENTIAL REQUIREMENT OF ARCHITECTURE

Because of the high ideological and artistic qualities of its content and form, architecture as an art rouses people's aesthetic and

emotional interest, and thus performs its informative and educational function. The artistic quality of architecture depends mainly on architectural interpretation and formative expression.

The basic requirement for architectural interpretation is to give a skilful architectural and formative expression to people's demands for material life as well as their ideological and aesthetic demands. Only when the problem of this basic requirement for architectural interpretation is resolved in a new and idiomatic way can it be said that a fresh architectural image has been created.

Architecture is creative work. Creative work is the process of creating a new thing. An architectural structure that is devoid of new things and characteristics is not a creation.

Originality is the essential quality of creation.

Architectural creation can be said to be the process of selecting and shaping all the elements of composition so that the created architectural space expresses new colours and gives people characteristic tastes.

An architectural structure can perform its mission as a creation satisfactorily only when it has been created to give people a new and unique impression as a result of active inquiry into new means and techniques of formation and their application, and by grasping and resolving a wide range of problems relating to various subjective and objective factors. This means thoroughly overcoming stereotypes and similarities in architectural creation, and creating new and idiomatic architectural structures.

Imitation in architectural creation produces stereotypes and similarities. Stereotypes and similarities mean the death of creativity. If one gets into the habit of using stereotypes and similarities in architectural creation, one cannot acquire a deep understanding of the people's requirements for life and cannot escape from the framework of conventional architecture. Imitationism imprisons creative principles within the straitjacket of architectural creation, and makes it impossible to inquire into new methods and techniques and apply them boldly. Imitationism is caused by one's failure to understand the

essential characteristics and mission of architectural creation or, even when these are understood, by one's inability to see others' architectural creations with an analytical eye and establish one's own creative view. Architectural imitationism is a harmful ideological trend in that it presents illusions about others' structures, and makes it impossible to acquire one's own creative view and inquire into new things. If you are steeped in imitationism, you will copy the creative intentions embodied in the structures created by other people, and adopt the characteristics of their formation without any consideration.

Adhering to the principle of originality, avoiding repetition and creating new and idiomatic structures is especially important in architectural creation.

Since human beings and their lives are immensely varied and have their own characteristics, architectural structures that reflect them must be varied, new and characteristic. This requires that architects should sustain their creative individuality and display originality. Human architecture has developed as architects have discovered the essential qualities of actual things and phenomena, and created new things in keeping with the essential qualities. As the history of architecture shows, architects can make an active contribution to the development of architecture only when they create new and characteristic structures by displaying originality in architectural creation.

For the creation of new and characteristic architectural structures, it is essential above all to set the main line correctly and come up with bright ideas. This is the first process of architectural creation and the basic condition that affects success in creative work. The question of setting the main line of architectural creation is the question of selecting the theme of interpretation. This theme provides the condition for the architect to develop the whole process of architectural creation in keeping with his intentions. It integrates the whole process of architectural creation, ranging from the definition of the composition and the shapes of architectural forms and the characterization of mood to the adoption of new techniques of creation, and ensures consistency in architectural formation.

Since originality is the essential quality of architecture, the theme of interpretation must also be original. The theme is set and defined by the people's aspirations and demands, the character and mission of architectural structures, the requirements for the overall formation of the city, and the natural and geographical conditions. All these factors that affect the theme of architectural interpretations differ from one another and have their own peculiarities. An architectural structure that has not been created in a new and characteristic way cannot perform its mission properly, hampers general architectural formation, and moreover fails to meet the purpose of its creation. In this sense, the theme of interpretation is not abstract, but concrete, creative and original.

Delving into objective reality and grasping it is the basic guarantee for the choice of the right theme of interpretation in architectural creation. By objective reality I mean the people's lives and the natural and geographical conditions. Objective reality is immensely varied and rich, and nothing in it is the same as any another thing. The architect must acquire a deep understanding of such reality so that he can establish his creative intentions in an original way.

Creative intentions are the basis of defining the direction of architectural creation and the form of an architectural structure. Occurrences of similar draft plans presented for the same project are the result of the architects' failure to establish individualistic creative intentions and set their themes of interpretation in an original way.

The important requirement for the choice of an original theme of interpretation is to define the ideological content of each structure properly, acquire a correct understanding of the basic purpose of creating the architectural structure, and on this basis grasp its role. Without doing this, it is impossible to define the correct line of creation and find a profound solution to the problem of the theme.

In order to sustain the originality of the theme of interpretation, the elements and units of composition, the means and techniques of formation and everything else must be subordinated to meeting the requirement for sustaining its originality. There is a variety of means

and techniques of formation that can express the content of the theme, and the objective reality that conditions it is complex. The architect must choose the means and techniques which are appropriate for the theme from among the varied and complex factors of reality and creative spaces and subordinate them to realizing his creative intentions. This is one of the basic guarantees of success in architectural creation.

Finding an idiomatic solution to the problem of architectural composition for expressing creative intentions is another important task involved in sustaining the originality of the theme of interpretation.

The original colour of architectural interpretation can only be expressed clearly by setting the main line of composition clearly, and following this line. The main line of composition must be set by taking into full consideration the effect of interpretation, and all the elements of composition must be integrated with it. Such a composition is a proper one.

The Pyongyang Maternity Hospital has been constructed for the women of our country. When designing the hospital, the architect grasped the Party's idea and the reality of women's lives in depth, and on this basis set motherly love as the theme of interpretation. His creative aim was to describe the benevolent features of mothers who bring up their children in their embrace. The architect defined the shape of the building in accordance with the theme of interpretation, created and applied a new technique of formation appropriate for his creative aim, concentrated all the elements of architectural composition on realizing his theme and creative aim, and subordinated them to this purpose. In this way, the architect was able to implement the Party's idea of constructing the maternity hospital in an idiomatic way and make it a new masterpiece of originality. The Pyongyang Maternity Hospital reminds us of the benevolent features of a mother who embraces in her arms her child who comes running, calling her, or of the happiness of a mother who holds in her arms her twin babies that have just begun to find their feet. A mere glimpse of it is enough to see that it is for women.

An architectural composition that does not give you an idea of the architect's creative intentions and produces equivocal spaces is not a well-knit composition.

By the principle of originality or avoiding repetition in architectural formation I mean, in essence, that one structure should not be similar to another or be a repetition of another. I do not imply that even the elements of the composition of a single structure should be dissimilar from one another. When there is a need to make a simple rhythmic change in keeping with the character and characteristics of the structure, the composition elements of the same type, the same size and the same shape can be arranged in the same manner. This is also important in the formation of groups of architectural structures, streets, villages, towns and cities.

Because each structure becomes an element or unit of composition in the formation of a group of structures, a street or a city, the repeated arrangement of structures of the same type, the same size and the same shape within a certain scope can make rhythmic changes and form a new and characteristic group of structures, a street or a city.

Urban planning is a field of architectural creation, not merely the work of locating buildings, and defining their heights.

Urban planning combines architectural structures in an integral flow according to the theory of architectural formation, to create an artistic image. The city architect arranges architectural structures by consistently focusing them on the city centre, and thus completes the architectural formation of the city. In urban planning, the sustaining of the characteristics of individual structures must not damage the harmony of the overall urban planning nor should the characteristics of the formation of individual structures be ignored for the sake of the harmony of the planning.

The architect must display his originality in sustaining the characteristics of individual structures and perfecting the harmony of the overall urban planning. Only such an architect can be called talented and capable of creating genuine architecture.

When planning the layout of a city, the architect must address and solve not only the problem of expressing the working-class and popular character of the socialist system and the essential advantages of this system, and of building the city to meet the people's demands and aspirations, but also the problem of forming the city excellently from the point of view of formative art.

For the creation of new, idiomatic architectural structures, architects must steadily improve their creative skills and sustain their creative individuality. A high level of creative skill is an essential condition for sustaining creative individuality, and characteristic creative individuality is the basis of original creation.

Since architects are directly responsible for architectural creation, success in this work depends on the architects.

The process of inquiring into new things, discovering them, interpreting them and realizing them, namely, the process of architectural creation, the process of creating new things, requires architects to have a high level of creative skills more than anything else. Only those architects who have high creative skills can inquire into and discover new things, interpret them excellently and create idiomatic architectural structures liked by the people. Architects with a low level of skills will blindly imitate another's creation and end up committing the error of dogmatism and imitationism.

Sustaining creative individuality is no less important to architects than raising the level of their creative skills. The creative individuality of architecture is the integral reflection of the architect's ideological standpoint and attitude, his view on architecture, his cultural level, and his feelings and emotions in his architectural structure. In order to create a distinctly individualistic and original structure, the architect must acquire a revolutionary world outlook as well as a high level of creative skills.

An architectural structure reflects the architect's creative individuality. The production of various works with different interpretations for the same project is due mainly to the differences in the architects' creative individualities. The principles of formation

and its requirements for a particular project may, of course, be the same; but the means and techniques of its formation are not the same. The means and techniques of realizing and expressing the principles and requirements of formation depend largely on the architects' creative individualities. When individuality is sustained, ten architects who participate in the same architectural project can produce ten different works, and one hundred architects one hundred different works. This is the sole way to create new and idiomatic architectural structures. The architect's creative individuality runs consistently throughout the whole process of grasping the essential requirement of the written technical direction, selecting the new and essential elements of the people's requirements for life and their aspirations, and including them in the content of the architectural structure, as well as creating a new architectural shape on the basis of existing shapes by spreading the wings of creative imagination to suit the new content of the structure.

Creative individuality is a major indication of an architect's character. An architect's creative individuality must be consonant with the people's demands for independent and creative life and their noble and beautiful aesthetic aspirations, and must be expressed in architectural structures in such a way as to be accepted and loved by the people. The creative individuality of an architect is not the same as his personal tastes or his own stereotypes. Architects must not insist on their personal tastes or their own stereotypes on the excuse of sustaining their creative individuality. Stereotypes in architectural creation are a form of deviation resulting from a misunderstanding of the creative character of architecture. This deviation is related to a wrong attitude towards architectural creation. It deforms architectural structures.

The sustaining of architects' creative individuality in architectural creation is done not for its own sake but for the creation of a greater variety of new architectural structures that satisfy the requirements of the times and the people's ideological and aesthetic demands. Their individuality must always accord with the requirements of Party policy and the people's noble and beautiful aesthetic aspirations.

Possession of a variety of creative techniques applicable to architectural objects in keeping with their mission and characteristics, together with the ability to create original and idiomatic structures, is the prerequisite for becoming a capable architect. Only architects who have a good command of a variety of creative techniques can create new and idiomatic architectural structures in keeping with the characteristics and missions of different projects.

An architect's creative individuality finds concrete expression in his architectural structures. So his individuality must pervade these structures. The skill expressed through one or two elements of a structure is not creative individuality; it is the product of a creative attempt at popularity. It damages the harmony of the overall architectural structure and contradicts the principle of architectural creation. Only when the architect's originality pervades the whole structure to make it a completely new and idiomatic structure, can his individuality be genuine and significant.

An architect's creative individuality is the prerequisite for the creation of new and idiomatic architectural structures.

It is important for the architects in charge of urban planning to sustain their creative individuality, but it is more important for them to abide by the principle of collective creation. An urban construction plan cannot be made by one architect or two; it can be made only by the efforts of a design enterprise or by a large group of designers. Even if an individual architect in charge of urban planning is possessed of the talent and skill needed for organically combining a variety of architectural forms, that alone is not enough for making a plan ensuring harmonious urban planning. Implementing the principle of collectivity in the planning of urban construction is the basic factor that ensures success.

Effective use of architectural vocabulary in keeping with the characteristics of a particular project is of great significance in creating new and idiomatic architectural structures. Architectural vocabulary is the means of expressing architects' creative intentions.

At the sight of structures and streets, people's aesthetic feelings

include magnificence, buoyancy and gorgeousness, and they appreciate the architects' creative aims as they would do stories and songs, because they are helped to do so by the architectural vocabulary.

Just as a man expresses his ideas and will, and conveys them to other people through the vehicle of language, so architectural structures express their ideological content and the architects' creative intentions and convey them to people by means of architectural vocabulary, consisting of the composition elements and means for expressing architectural content in concrete forms. The means of effecting harmony play a role similar to that of language that expresses and conveys people's ideas and will, so it is called formative language.

The means of harmony in architecture bear the qualities of a formative law that exists objectively.

The means of harmony are applied by architects to the composition of architectural shapes, and reflect the appearances of the times and society. In other words, in order to create architectural shapes in keeping with the requirements of the times and society, and people's material and spiritual demands, architects select composition elements and means of harmony capable of expressing them truthfully, and apply them to architectural creation. The means of harmony that have been selected and applied to architectural forms by the architects are exactly the technique of harmony.

Symmetry, asymmetry, proportion, rhythm, contrast, moderate difference and measurement are the basic means of harmony that are frequently applied to the composition of architectural shapes; texture, colour, decoration, light and shade, and illumination are the auxiliary means of harmony.

Symmetry and asymmetry occupy a very important place in the formation of architectural shapes. Everything around us is, without exception, symmetrical or asymmetrical; especially, the general and partial shapes of animals and plants are, without exception, symmetrical.

Symmetry is the quality of formative law that stimulates feelings of neatness and clarity. It is a formative quality applicable to the requirements of function, composition and dynamics.

The technique of symmetry presupposes balance.

Asymmetry is a quality of formative law that produces feelings of softness, grace and motion. It affords freedom, in contrast to symmetry, as well as a certain degree of change. The technique of asymmetry is applied to organizing the dwelling function of architectural structures and in accordance with the requirements of overall architectural plans. Ensuring a proper balance is important in the application of the technique of asymmetry. If an asymmetrical composition of the shape of an architectural structure results in imbalance between the sizes of the elements and the weights of the masses placed on both sides of the visual axis and ends in their leaning to one side, it has no significance as a technique of harmony in architectural formation. An imbalanced structure loses stability, and gives people a feeling of instability. Balance in architectural formation is an important formative quality that underlies all formative qualities.

The techniques of symmetry and asymmetry should be applied by taking the mission and character of structures into consideration. The practice of insisting on symmetry and inviting irrationality in the organization of interior spaces must be avoided even when asymmetrical composition is favourable; conversely, it is intolerable to use the technique of asymmetry which wastes materials and building spaces on the excuse that the asymmetrical technique is in fashion even when symmetrical composition is applicable.

In architectural formation, proportion is an important means of harmony that affects the beauty of shapes. It is the application of the law of geometric proportion to the composition of architectural shapes. It represents the relationships between the length, width and height of architectural shapes, and between the sizes of the whole shapes and their parts and between the sizes of different parts.

Proportion in architectural formation is not immutable; it changes

and develops with the changes in the requirements of the times. Architects must investigate beautiful compositions of proportion in keeping with the developing aesthetic tastes of the times.

Architectural rhythm stimulates a feeling of motion by creating a sense of pulsation through the repetition or alternation of architectural elements and intervals between them. Today, when prefabrication is widely adopted in construction as a result of the progress of industrial techniques, skilful rhythmic composition is very important.

Contrast and moderate difference are also important means of harmony for creating architectural shapes.

Contrast produces a formative effect by comparing elements with opposite qualities, and emphasizing their characteristics. If you compare two elements, large and small, the large one looks larger than its real size and the small one looks smaller. Contrasting composition is usually used when emphasizing important elements of architectural shapes. Contrast is possible only when the compared elements ensure harmony. If the difference between the two compared elements is too great and keeps them out of harmony, contrast lowers their formative effect.

Moderate difference stimulates different formative feelings of two architectural elements through slight differences in their shapes. Contrast and moderate differences should be skilfully applied in creating architectural shapes to enhance their formative effect.

Measurement, a means of harmony, is used mainly to express the characteristics of the formation system between the whole and part of an architectural shape. Measurement in general means the proportion of given sizes, but architectural measurement defines the formative expression of the proportion between the relative sizes of the whole and the parts of an architectural shape, between those of different architectural shapes and between those of architectural shapes and the things that surround them, as felt when they are seen by people, regardless of their real sizes. Architectural measurement is applied for the purpose of formatively expressing the qualitative aspect of architectural shapes. Thick measurement is used to express the feelings

of heavy weight, magnificence and sublimity, and small measurement is used to express the feelings of light weight and prettiness.

In architectural formation, measurement should be done meticulously, in keeping with the mission of the object and the requirement for its dwelling function and structural requirement, and even in consideration of the effect of the texture and colouring of the finishing touches of the structure.

The standard of measurement plays an extremely important role in the composition of measurement. It is the size that has been established in people's minds through the actual experience of their lives. As such, it enables people to measure relative sizes of architectural structures. An architect draws pictures of a man and a motor vehicle by the elevation or the perspective he is drawing, in order to show visually the relative size of the object.

The auxiliary means of harmony—texture, colours, decorations, light and shade, and illumination—also play very important roles in the composition of architectural shapes. Their function is similar to that of dressing and adorning a person.

Finishing touches also affect the feeling of the beauty and quality of an architectural shape. Through the finishing touches of an architectural structure, people get an impression of the characteristics of the period, national sentiments, and the aesthetic and emotional qualification of the architect. The texture, colours, decorations, light and shape, and illumination of a structure must also be applied in keeping with the mission and character of the structure, and the system and order of overall formation.

Imagination associated with colours, what colours symbolize, and the attachment to colours vary with people's world outlook, aesthetic ideals, class position, the circumstances of their lives, national customs, emotions, preparedness, sex and age. What a man associates with particular colours, what they symbolize to him and which colours he likes express his class character, national characteristics, and the degree of his aesthetic qualifications and tastes. Only when colours are selected and arranged, and their harmony is realized by

taking into consideration the physical and chemical qualities of colours, together with people's physiological and psychological conditions, in a comprehensive manner can their formative effect be expressed realistically.

Colours should be arranged skilfully to express their formative effect properly in the scheme of colouring architectural shapes. Different arrangements of colours result in differences in the overall formative effect, even based on the same shape and texture. The arrangement of colours must be based on their harmony. Variety in the arrangement of colours cannot stimulate people's aesthetic interest unless the colours are harmonized. In order to successfully select and arrange colours, it is essential to apply the main means and techniques of harmony properly to ensure overall harmony and effect a characteristic and varied arrangement.

Architects must launch into ventures with a high level of creative enthusiasm.

They must do so by rejecting repetition and imitation and renovate techniques in order to create new things.

Creative skill and individuality are, in essence, the potential forces of architects, and these potential forces can find expression as great strength only through engaging in practical ventures to renovate creative techniques and create new things. In this sense, it can be said that ventures incorporate the unremitting efforts and practical struggles of architects to create original and idiomatic architectural structures.

Ventures require a high level of creative skill and make it possible to sustain creative individuality. An architect with a high level of scientific and technological qualifications and creative skill is bound to launch ventures, and in the course of this discover significant creative techniques and techniques of expression, and apply them to architectural creation. Thus he creates new and characteristic structures.

Ventures are the expression of the revolutionary creative spirit of an architect in the course of architectural creation. They enable the architect to display all his creative enthusiasm. Only when his heart burns with creative enthusiasm can the architect strive to create even

a small structure in a new and idiomatic way, taking it seriously, by venturing to renovate techniques. Such an architect never fails to create architectural structures in keeping with the Party's intentions and the people's requirements.

Stagnation in creative work and the failure to create new and characteristic architectural structures are due to the architect's lack of creative enthusiasm and his retraining from ventures. Such an architect always clings to the same techniques or imitates another's. No matter how skilfully he puts the finishing touches or how dexterously he deals with the details, he cannot create new things or overcome imitation and stereotyping if he imitates others or clings to the same techniques.

An architect is a creator of new things. An architect who imitates others and creates similar structures by clinging to one or two techniques is not a creative architect, although he is an architect in name.

Creative enthusiasm and creative venture constitute creative spirit and creative attitude of an architect, the source of strength that encourages him to creative endeavour and an important factor that rejects stereotyping and similarity, and encourages the creation of new and idiomatic structures.

Architects must study hard, practice a lot, and collect and study information diligently to widen their political horizons and creative vision, and acquire the attitude of finding solutions to all the problems of architectural creation by their own efforts.

#### 4) VARIETY RAISES THE LEVEL OF THE FORMATIVE, ARTISTIC QUALITIES OF ARCHITECTURAL STRUCTURES

Ensuring variety in architectural creation is a basic principle of architectural formation. An architectural structure that is idiomatic and rich in variety is pleasing to the eye and can have a strong

emotional effect that is unique to the art of architecture.

Ensuring variety in architectural formation is a basic requirement for raising the level of formative, artistic qualities, getting rid of outmoded patterns and creating new and idiomatic architectural structures.

Architectural variety is based on variety as found in life and as found in nature. Because human life is rich in variety and nature exists in an immense variety, architecture, which reflects them, cannot but be rich in variety. Architecture has developed in the aspect of variety down through history, because man's requirements for life are varied and creative individuality varies with the architect.

Variety in architectural formation implies, in its original sense, originality or the avoidance of repetition. Creating a variety of architectural structures means that an architect creates a variety of new and idiomatic forms by his own efforts without repeating the existing forms. Variety in architectural formation presupposes originality or the avoidance of repetition. Originality or the avoidance of repetition in architectural formation is the basic condition for effecting variety as well as the yardstick for evaluating the quality of variety.

Creating all architectural structures without repetition is the way to meet the requirements of human life and create characteristic ones.

Ensuring variety is the main condition for raising the level of formative, artistic qualities of architectural formation. Architectural variety ensures the creation of beautiful structures that can meet the people's daily growing demands for life, accord with their aesthetic feelings and be appropriate for our beautiful land. A variety of individual architectural structures make architectural groups beautiful, a variety of architectural groups make streets beautiful, and a variety of streets make a city beautiful and satisfactory to the gaze.

Variety must not be regarded as absolute just because it is important in architectural creation.

The process of achieving variety in architectural formation is a process of creating a variety of formative beauty by combining different elements of architectural composition.

Ensuring the diversity of the elements of architectural composition themselves and selecting the units of composition properly and combining them rationally are basic to effecting variety in architectural formation.

The variety of urban architecture in general is achieved through the effect of contrast between the units of composition. In order to ensure variety in the architectural formation of a city, it is essential, therefore, to rationally combine the units of composition which have different purposes or have peculiar shapes, and even units with the same purpose, by diversifying their sizes and shapes. This is the basis on which to produce the effect of contrast between the units of composition as well as the condition for effecting architectural variety.

The types of architectural structures should first be diverse. New types of architectural structures with diverse purposes and characters reflect the requirements and spirit of a new period. The new types of architectural structures, such as the International Friendship Exhibition House, the Grand People's Study House, the Mangyongdae Schoolchildren's Palace, the Changgwang Health Complex and the Pyongyang Maternity Hospital, have all been created through a concentrated reflection of the requirements and spirit of the age of Juche, our people's noble and beautiful sentiments, their political and moral qualities, and the advantages of the socialist system of our own style. Because of their revolutionary purposes, the new and diverse architectural types of our own style make great contributions to the ideological and emotional education of our people, and produce a deep aesthetic effect on them.

The variety of individual architectural spaces and the shapes of individual structures must be ensured. Variety in architectural spaces and shapes of structures is effected by the variety of the composition of the silhouettes; constituent elements and finishing details, and by the application of a variety of decorations, mural paintings and sculptures; the silhouettes of the spaces and shapes of architectural structures are formed by the outlines of planes and sections.

Modern aesthetics requires a diverse composition of all the silhouettes of architectural structures. Variety can be achieved by dealing with the composition elements and finishing details of structures with the same silhouettes in a diverse way, but such techniques can make an impression of being original, charming and beautiful when viewed only at a close distance; when viewed at a long distance they give the feeling of simplicity and similarity.

Variety must be effected not only in the composition of architectural types and individual structures, but also in the formation of architectural groups, streets, villages, towns and cities.

Variety in individual buildings is the prerequisite for variety in architectural groups, variety in these groups for variety in streets, and variety in streets for variety in villages, towns and cities. Therefore, each building must have an original shape to ensure variety in an architectural group, each architectural group must be formed in an idiomatic way to ensure variety in a street, and each street must be formed in a diverse way to ensure variety in a town or city. Similar shapes of buildings, groups of buildings, or streets cannot ensure variety in the formation of architectural groups, streets or cities, and cannot overcome similarity in architectural creation.

In the formation of Kwangbok Street, a large variety of shapes, such as cylinder, windwheel, polygon, letter S, and steps, were adopted for apartment blocks, the main unit of composition, and they were combined with buildings with different missions and original shapes, namely, the Pyongyang Circus Theatre, the Youth Hotel, the Hyangmanru Restaurant, the Mangyongdae Schoolchildren's Palace, and the Kwangbok Department Store, to ensure rich variety.

To ensure variety in the formation of a street, the street must be formed in three dimensions. The arrangement of buildings on straight lines along the main street is an outmoded method.

In order to form a street in keeping with the requirements of our times, the people's sentiments and modern aesthetic tastes, we must form it in three dimensions; the buildings that need to face the street should be located to face it, the density of buildings should be

ensured by rational utilization of the space available while creating lawns, and buildings should be located to be pleasing to view from all directions. Buildings should be located freely and in a diverse way to ensure the three-dimensional quality of the street. The three-dimensional formation of the street makes it possible to organize convenient links for dwelling functions, give the feeling of magnificence through the overlapping rows of buildings, and stimulate modern tastes by means of openness and depth.

In order to ensure variety and three-dimensional quality in the formation of streets, it is essential to select the types of buildings properly and locate buildings with different characteristics and shapes in each of them.

In the formation of a street, a variety of means and techniques of harmony should be applied, to effect overall harmony by taking into consideration the sizes and heights of buildings and the characteristics of their formation in a comprehensive manner.

It is important to sustain the architectural stress in the arrangement of buildings. The sustaining of this stress gives prominence to the composition units, which play an important role in architectural formation, and thus ensures unity and variety in overall architectural formation.

There should be no instance of destroying the unity of overall formation by making the stress too conspicuous, nor should attention be diverted by setting up too many stresses. Architectural stresses must be located where they are indispensable from the point of view of the requirement of overall formation, and must be sustained clearly.

To effect variety in architectural formation, the elements that surround the structure should be composed in a characteristic and diverse manner. This is an important consideration. The surrounding elements should be selected in keeping with the purpose of the structure and the function and character of the outside space, and composed in a varied way to meet the formative requirements. The surrounding elements should be composed to ensure variety in the structure and the structural group.

Villages, towns and cities must also be formed in a characteristic and diverse manner. To this end, variety must be effected in the selection of the types and shapes of buildings, and in the formation of architectural groups and streets.

The capital city of revolution, cities with relics of revolutionary history, port cities, coastal towns, mountain towns, tourism towns, ports of entry, coal-mining villages, logging villages and farm villages have different characteristics, so they should be formed in such a way that their own characteristics are sustained distinctly. For this purpose, monumental structures must be selected and located in keeping with the character of each community, their outlines and shapes must be composed differently and in a diverse way, and architectural structures should be located rationally to suit the conditions of the terrain. Architectural structures of national form should be combined rationally with those of modern form to sustain national tastes in the overall formation of urban communities.

An important task at present is to form a variety of prefabricated buildings constructed with components of the same specifications. To this end, the space for each standardized unit should be made the main unit of composition, and variety should be effected in the shapes of buildings by combining them rationally.

Sustaining the impact of natural surroundings and scenic elements is especially important in creating architectural variety. Natural scenery is the most beautiful and varied of everything that surrounds us. There are various kinds of trees, flowers, rocks, water and mountains in nature. An architect who can create architectural structures that harmonize with the multifarious beauty of nature deserves to be called an able and talented architect.

Architects must bring human life close to nature by using a variety of techniques and talents, and form architectural spaces so that people can enjoy the beauty of nature to the full.

In order to integrate various features of natural scenery in architecture, it is important to open the space, instead of shutting it up. If you separate urban architectural space from the natural

environment by shutting up the space, it will be impossible to improve architectural variety, and people will be unable to appreciate and enjoy nature.

In addition to integrating nature in architectural formation, we must harmonize architectural formation with nature.

Man is fond of nature, and enjoying nature is one of his life requirements. People like to visit parks after the day's work, on holidays and festive occasions because they want to enjoy nature. There is always human life where there is the beauty of nature, and there is always beautiful nature where there is human life. Life that knows no beauty of nature is always drab. People prefer architectural space that draws nature into itself and harmonizes well with nature, and they require such architectural formation. Drawing nature into the architectural space and harmonizing them is very important in providing people with more engaging and active living conditions.

The method of opening the architectural space and drawing nature into it alone is not enough to ensure perfect harmony of architectural structures and natural surroundings. For their perfect harmony, the method of reproducing the epitome of beautiful nature in the architectural space must be actively adopted. If the architectural space is formed in this manner, people can feel cheerful and pleasant, as if they were always living and working in nature, with fresh air and water.

Reproducing the epitome of beautiful nature in the urban architectural space or in the internal space of structures is of great significance in enhancing architectural harmony by harmonizing architectural space and nature.

The Mansudae Fountain Park is an example of the reproduction of an epitome of beautiful nature. In the park there is a pond, several fountains of different kinds, grotesque rocks and waterfalls. In that park, the laughter and songs of the working people of the capital city can always be heard. The park is always crowded with lively people as if on a festive occasion. It is a microcosm of not only the beautiful scenery of our country, but also the happy lives of our people.

The purpose of ensuring variety in architectural formation is to satisfy the people's aesthetic and emotional demands by creating fascinating and beautiful architectural shapes.

Architectural shapes should not only satisfy the demands of the times, the people's life requirements and modern aesthetic tastes, but also accord with the laws of aesthetics, and the system and order of architectural formation. Architectural shapes, no matter how rich in variety, will fail to sustain charming beauty, but on the contrary, give people a shabby and empty feeling unless they accord with the laws of aesthetics and the system and order of architectural formation. Architectural beauty must be the beauty of organic unity of the essential beauty of life and visual beauty, namely, beauty that is closely linked with human life.

Architectural variety must be thoroughly of the working class, because the basic aim of ensuring variety in architectural formation is to satisfy the aesthetic demands of the working class and the masses of the people, and give them pleasure. If architectural variety merely serves to satisfy some individuals' tastes and quest for fame, it will not only fail to meet the interests and modern aesthetic and emotional demands of the working class and the masses, but also end in representing the interests and decadent aesthetic requirements of the bourgeoisie. Variety in architectural formation must be thoroughly of the Party and of the people.

Variety in architectural formation has a number of characteristics that distinguishes it from that of other genres of art. Works of literature and other arts are created singly in the main, and are appreciated by individual people, whereas architectural structures are created in mutual relationships and are appreciated by people in a unified and comprehensive manner and at the same time. In production of the works of literature and other arts, therefore, there arises no problem of formative unity with other works. In architecture, however, ensuring formative unity with neighbouring structures is very important.

It is impermissible to use various kinds of qualitatively different

elements of composition at random, contrary to the logic and system of formation, on the excuse of ensuring variety. That will result in the disorder and crudeness of architectural formation, and destroy the formative, artistic qualities of the architectural structures themselves.

Architectural variety must always cater to the modern aesthetic tastes of one's own people.

Aesthetic tastes change with the changes of the times, and architectural forms must acquire variety in keeping with modern aesthetic tastes. The modern aesthetic tastes of the masses are the noblest, healthiest and most advanced tastes. The masses require architectural variety that truthfully reflects the greatness of the working-class leader, the rapid developments in the political, economic, cultural and all other fields in the Juche era, and their own requirements for life and their aesthetic demands.

In order to properly ensure variety in architectural formation, architects must acquire the ability to discover new and characteristic things in nature and real life. Not everyone can discover them even though nature and real life are varied, and changing them into architectural shapes is not easy, either. Architects must steadily develop the ability to discover new and original things liked by their people from nature and real life, and incorporate them in architectural shapes.

There should be no bias towards variety in the formative beauty of shapes allegedly for the sake of ensuring variety in architectural formation. This is the seedbed of formalism. Variety in architectural formation must always be ensured through the organic unity of function and structure.

Variety in architectural formation also requires fresh and diverse techniques of design. Design techniques affect the quality of variety in architectural formation. Architects must steadfastly oppose stereotyped and imitative techniques of design, and always inquire into new and original ones. They must be able to use all building materials skilfully by subordinating them to their design techniques. Only then can they prove the effect of their original design techniques, and ensure variety in architectural formation.

It is important to combine variety and unity in striving to achieve architectural harmony.

Architectural variety and unity have an inseparably close relationship. Varied and yet unified formation means genuine unity, and variety that is harmoniously unified is genuine variety.

Ensuring variety in architectural formation is extremely complex, and requires architects to display their creative ability and talent to the highest. Architects must display their creative ability and talent to the utmost and fully implement the principle of variety in architectural formation.

#### **4. ARCHITECTURE AND GUIDANCE**

##### **1) ARCHITECTS ARE CREATIVE WORKERS AND OPERATIONS OFFICERS**

The history of architecture that started with the emergence of dugout dwellings goes back thousands of years. Throughout this period, architects have done a great deal of work for humanity, created lasting wealth that is the pride and honour of the various times and nations, and performed meritorious services that will be remembered for ever. This inspires architects with great pride, confidence and a strong sense of the mission they have assumed with responsibility to their times and history.

Architects can make greater strides in architectural creation only when they have a clear understanding of the importance and significance of architectural creation, and are deeply aware of their mission and duty to humanity.

Architects are creative workers and operations officers.

The existence of architectural structures would be inconceivable apart from the creative activities of architects. Architectural structures

that require a knowledge of sophisticated science and technology can never be created by anybody but specialists. When I say that the masses create architectural structures, I mean that their aspirations and demands are basic to architectural creation, and that designs are put into effect with their active participation—not that just anybody can conceive an architectural idea, elaborate it into a plan and produce a design. Architectural designs can only be made by architects who are possessed of the knowledge of architectural science and technology and the skills of architectural creation.

An architectural structure becomes a reality through the stages of conceiving the idea, planning, designing and constructing.

Each stage of architectural creation involves the creative activity of the architect. The process of independent conception of the idea and the planning of the project, and independent designing and creation is the architect's involvement in architectural creation. Without independence, it is impossible to create something new. An architect without independence cannot discover new things even though he delves into reality, nor can he conceive an idea and plan the project and make the design using his own head. Independence in architectural creation is the creative attitude and mode of activity of an architect. It is the basis for the creation of an architectural structure of a new form and content.

An architectural structure must be fresh. Its freshness is an indispensable requirement that emanates from the nature of architecture as an art. Since originality is the essential character of architecture, as is the case with other arts, architectural structures must always be fresh and characteristic.

Because of the creative nature of the activities involved in architectural creation and the originality of architecture, architects are called creative workers.

If an architect is to be a genuine creative worker, he must create a fresh and characteristic architectural structure each time. An architect who knows how to create new things with fresh images is an able creative worker.

If they are to fulfil their mission and duty as creative workers, architects must, first of all, raise the level of their creative ability and qualifications.

Their creative ability and qualifications guarantee their creativeness and independence. Architects interpret and create their works depending on the level of their qualifications.

An architect's creative ability and qualifications are an organic combination of his revolutionary consciousness, political views and a wide range of knowledge, including technological expertise and artistic skills.

Only when they have a high level of creative ability and qualifications can architects acquire a deep understanding of the essence of real life and the people's requirements for independent and creative life, select them and embody them in the content of architectural structures, discover fresh things in nature and social life, and create fresh and original architectural structures. The higher the level of their creative qualifications, the broader and deeper observation of things and phenomena they can make, the better they can understand them and the more keenly they can feel them. This is the way to discover new things and make active use of them in architectural creation. A high level of creative qualifications also enables them to establish the system and order of formation in keeping with the mission and basic requirements of architectural structures, skilfully apply a variety of means and techniques of harmony, and carry out the delicate and complex work of architectural creation with success.

The basic task of architects in improving their creative ability and qualifications is to acquire a deep understanding of Party policy. Party policy is the guideline to architectural creation as well as the cornerstone that underlies all the processes of architectural creation, ranging from the conception and elaboration of ideas to design and construction.

Architectural creation is a creative activity to realize the Party's plan of architecture. Without knowledge of Party policy, it is

impossible to carry out the Party's magnificent plan successfully, find out the requirements of the times and burning questions arising in real life or conduct architectural creation on one's own initiative.

When planning the construction of Changgwang Street as a starting point of revolutionary change in architectural creation, our Party made sure that highrise buildings of slender structure were constructed there. This was aimed mainly at making the street attractive and ensuring the three-dimensional depth of the heart of Pyongyang, to enhance the magnificence and splendour of the capital city. Recently, however, some architects have shown a tendency to locate buildings of slender structure in new streets and cities, evidently trying to reproduce Changgwang Street. This is due to their misunderstanding of the Party's intention of having slender building constructed in Changgwang Street as an important principle of city formation. The idea of constructing such buildings in new cities and streets is simply an imitation. Streets and cities to be newly formed should be constructed in a fresh and characteristic way, instead of following an existing pattern, so that they meet the demands of the period and accord with their geographical features.

Architects occasionally make plans of design and formation in contradiction to the Party's intention, mainly because they are preoccupied with business routine and neglect the study of Party policy. The heavier the pressure of work the harder they must study Party policy and the sincerer efforts they must make to grasp the Party's plans and aims. They must always bear in mind that their expertise can prove its worth only when they have a correct and deep knowledge of Party policy.

Another important task in the process of increasing their creative ability is to continue to raise their levels of their technical knowledge and skill. A high level of technical qualifications provides the conditions for independent and creative architectural activities. It is the source of creative thinking and planning. A high level of technical expertise enables architects to view existing works critically, analyze them correctly and create fresh and idiomatic architectural structures

by their own efforts, without looking to other people for help.

Architects must have a good command of all the means and techniques of harmony applicable to architectural creation. This is the basic requirements for raising their technical level. Their technical level finds expression in their practical activities. Their creative practice is the process of skilful application of the means and techniques of harmony. Only when they have an ample knowledge of the significance of symmetry and asymmetry, the methods of setting axes and effecting balance and other means and techniques of harmony can they create a monumental masterpiece whatever project they undertake.

Architects should be versed in modern science and technology, which provide the possibility of creating advanced new architectural structures and innovating architectural form and content. No matter how fresh and characteristic a form they may conceive and design, it will end in a mere castle in the air unless it is guaranteed by science and technology. We occasionally see architectural designs being amended in the stage of construction on site. That is because the designers failed to calculate the possibility of realizing them by ignoring modern science and technology. A good knowledge of modern science and technology is a prerequisite for the development of architecture. Architects are creative workers who form spaces for life and production in all fields needed for social life, a variety of architectural structures for the production of material and spiritual wealth, villages, towns and cities in keeping with modern aesthetics. Therefore, only when they have a broad and profound knowledge of technical engineering can they find comprehensive solutions, in organic unity, to the problems relating to the rationality of dwelling function, the rationality of hygiene, structural rationality and economic effectiveness to ensure the utility of architectural structures. Architects must acquire the knowledge of everything needed for life and activity. They must study hard to acquire the knowledge of the latest developments in technical engineering, that is advancing by leaps and bounds, the knowledge of the technique, of handling new

building materials and other aspects of technical engineering for ensuring the modernization of architectural structures. They must set their sights high, and study with determination and dedication. They must apply themselves to the study of foreign languages and widely adopt advanced foreign experience and successes. They must train themselves in a planned and systematic way to improve their creative skills. Studying hard is the way to raise the level of their creative qualifications and create excellent architectural structures. They must study and train themselves diligently and energetically to acquire a high level of creative qualifications, steadfastness, audacity and perseverance.

Architects must have the concept of space. A deep concept of space is an important qualification that is required of an architect. An architect is an artist of space, so to speak, in the same way as a writer is an artist of language. Only when he is capable of drawing spaces in his mind can an architect truthfully represent people's aesthetic aspirations, aesthetic feelings and their lives, closely examine the perspective effect of space, whether or not his new plan accords with the character of the project, harmonizes with the surroundings and meets the requirements for the formation of a city, elaborate his plan and create an idiomatic architectural structure.

An architect also needs a high level of talent in fine art. A high level of this talent enables him to put his plan into a drawing. If the level of this talent is low, he will be unable to put his plan, no matter how good, into a blueprint, and the plan will remain in the realm of fancy. Architects must spare neither time nor effort to develop the ability to express the plans they have conceived in their minds themselves.

In order to improve their creative qualifications, architects must apply themselves to practical training. Practice is a prerequisite for the creation of good architectural works. Architects must not regard practice as a burdensome task that is performed under the control of somebody else, but consider it to be the primary requirement of creative life and apply themselves to it anywhere and at anytime.

If they are to carry out their mission and duty with credit, architects must put all their ardour into the creative work of architecture. Basically, art itself requires the input of energy. No piece of art can be created without effort.

Spending a great deal of times over a design does not guarantee success in architectural creation. Architects' clear ideological vision, their creative enthusiasm and their qualifications, not their time, are the secret of success in architectural creation. If they are ideologically activated and are afire with creative enthusiasm, they can boldly and confidently push ahead with the design, no matter how complex, and complete it with flying colours in a short span of time.

An architectural design is the fruit of an architect's ideology, enthusiasm and qualifications. His deep thinking, burning enthusiasm and strenuous and stubborn effort can produce an unimaginably high pace of architectural creation, and raise the level of the quality of his designs incomparably. If he boldly applies himself to his work with a high degree of political awareness and creative enthusiasm, he can produce good results even in a short span of time; if he lacks political awareness and creative enthusiasm, he cannot make a good design no matter how high his qualifications and no matter how much time he spends on it.

Architects must put all their ardour into their work at all stages of the understanding of reality, conception of ideas, planning and design.

Architects must enhance their sense of responsibility and their role.

To use a military metaphor, an architectural design is a document for the operations to realize the Party's architectural plan, and the architect is the operations officer who draws up the document for the operations. Design turns the details for the implementation of the Party's architectural plan into a drawing, and construction is undertaken in accordance with the drawing, and thus becomes a reality.

The design is basic to construction.

The design is the basis for the calculation of labour, equipment,

materials and funds, as well as budgeting, for the project. The design should be elaborate and feasible. Elaborateness is the essential characteristic of an architectural design. A design that is not elaborate may create confusion in the stage of construction and make it necessary to do the same work over again. A slip in dotting or in drawing a line can result in an enormous waste of state materials and funds. A design that lacks details makes it impossible to draw up the state plan accurately and seriously hampers production in related enterprises.

An architect must pay attention to the colours and patterns of the finishing material for rooms without overlooking the slightest thing. He must also calculate the types of door handles, the shapes of hinges and the amounts needed, and even the number of screws required to fix them.

Socialist-communist architecture is for the people. In construction, therefore, the point in question is not money, but an accurate reflection of the people's aspirations and demands in the design. This does not imply, however, that materials and funds can be used without care. There is a saying that the architect cuts even each grain of foxtail millet before he eats it. This means that architects should be extremely careful and meticulous.

Architects must adhere to the principle of constructing more attractive, durable and many more buildings of the same standard with the same materials. Since the design is a document for building operations, the architect who draws it up must have a full knowledge of reality and a detailed knowledge of the nation's economic situation if he is to fulfil his duty as an operations officer. This is a prerequisite for making a feasible design.

A design that does not reflect reality or does not take into account the nation's economic situation is no more than a scribble on scrap paper. Architects must always delve into reality to acquire a detailed understanding of the masses' evaluation of architectural structures and their demands, as well as a full knowledge of the amounts of production at each factory in terms of items and specifications.

Architects must be responsible for their designs to the times and revolution, and take the position of masters of the design.

Their position of masters is the basic factor that enables them to overcome all types of formalism in the sphere of design, raise the quality of designs and fulfil their duties as creators and operations officers.

Some architects consider that all that they have to do to fulfil their duties is to draw their designs and send them to construction sites, and some architects think they have created good works if they made sure that their drawings are beautifully coloured.

Architects are neither fine artists nor sculptors. Drawing a brilliant elevation of a building or making a model first and then getting approval for it and adapting the plane to it contrary to the normal order, and paying no attention to construction is an expression of an irresponsible attitude, sheer formalism and expediency.

Beautiful colouring of drawings and making good models are not important. What is important is to make designs in keeping with the requirements of the times and the people's aspirations, designs with good forms and good contents. The designers that make designs with good forms and contents, designs that can meet the demands of the times and accord with the people's aspirations, can be called designers with the attitude of masters. Architects must always maintain the standpoint of the Party and the state, and express the attitude of masters in every single dot and line.

Architects also need the power of imagination. A conceived idea can grow and ripen in the soil of rich creative imagination. An architect with the power of imagination can set a lofty goal and aim at an ambitious target. His imagination must accord with the requirements of the times and the people's aspirations. Imagination that contradicts the spirit of the times and is divorced from the people's lives is not merely useless, it is downright harmful.

If they are to fulfil their duties as creators and operations officers with credit, architects must transform themselves on revolutionary lines, and assimilate themselves to the working class. Success in

architectural creation depends on their ideology. If they are steeped in outmoded ideas, they cannot create revolutionary architectural structures for the people. They create the space for life and activities to produce material and cultural wealth needed for the revolution and construction, and through this they contribute to encouraging people to take an active part in the revolution and construction.

Because of their professional characteristics, architects are vulnerable to outmoded ideas, have few opportunities to undergo revolutionary training and are liable to fall prey to fame-seeking in the course of architectural creation. If the work of revolutionizing them and assimilating them to the working class is neglected, heterogeneous ideas may infiltrate their minds.

Socialist-communist architecture can be successfully created only through the struggle against the reactionary architectural trends of the exploitative society still remaining in the field of architecture. The survivals of the unhealthy techniques of forming various architectural styles, leftovers from the exploitative society, can only be overcome through the revolutionary transformation of architects and their assimilation to the working class.

For their revolutionary transformation and assimilation to the working class, it is essential to step up their ideological education. Education in the Juche idea is basic to this ideological education. Education in the Juche idea can equip them with the ideological, spiritual and moral qualities and qualifications required of communist revolutionaries of the Juche type.

Revolutionary organizational life must be intensified among architects in order to transform them on revolutionary lines and assimilate them to the working class. Architectural creation in a socialist society requires a high degree of mental striving, creative enthusiasm, revolutionary spirit, organization, discipline and collectivist spirit. Party organizations must ensure that architects participate faithfully in organizational life with a correct outlook on the organization, and that their organizational life is closely linked with the implementation of their revolutionary tasks.

Revolutionary practice is an important way of transforming people on revolutionary lines and assimilating them to the working class. Revolutionary practice is a powerful means of transforming their ideology as well as a school for cultivating a strong revolutionary will in them. People are steadily trained and grow up to be revolutionaries in the difficult and complex practical struggle to transform nature and society. Through the practical work of creating revolutionary architecture, architects make their loyalty to the Party and the leader, their devotion to the revolutionary cause of Juche, and their spirit of serving the people firmer, and they cultivate an indomitable revolutionary will, a stubborn fighting spirit and perseverance. Architects must steadily transform themselves on revolutionary lines, assimilate themselves to the working class and prepare themselves to be architects of the Juche type in the course of architectural creation.

## 2) COLLECTIVISM MUST BE ENSURED IN THE GUIDANCE OF ARCHITECTURAL CREATION

Ensuring collectivism in the guidance of architectural creation is the basic guarantee for improving architectural quality through the enlistment of the collective wisdom and efforts of architects and officials in the field of architecture. Collectivist guidance can prevent individual officials from giving arbitrary and bureaucratic guidance to architectural creation and ensure objectivity and fairness in the guidance of creative work.

Collective examination of architectural designs must be stepped up in order to ensure the collective guidance of architectural creation. The strengthening of collective examination of designs can ensure the Party's unified leadership of architectural creation, strengthen comradesly cooperation and unity in creative work, and enable architects to display their creative individuality to the utmost.

The system of collective examination is the basic guarantee for translating the Party's architectural plans and aims thoroughly into

reality, and satisfying the people's demands and aspirations.

The examination of designs by the design institutions themselves cannot ensure the production of good designs. If they investigate their own designs, they cannot make a fair examination of them on Party principles, nor can they ensure a high quality of designs.

To build the state examination committee properly and enhance its members' sense of responsibility and role is the basic condition for improving the collective examination of architectural designs.

The state examination committee should be composed of able and seasoned architectural designers who have acquired the revolutionary outlook on the leader, a clear sense of Party's outlook and political vision, and of experienced field officials. Only then can the committee examine designs in tune with the Party's political line and the working-class line, and operate effectively.

It is important for the committee members to adhere to the principle of loyalty to the Party, the working class and the people in the examination of designs. They must analyze and evaluate the designs with a clear sense of the Party's outlook and political vision, and examine their ideological content, utility, formative and artistic quality, and structural rationality in a comprehensive way. This is a prerequisite for raising the political, scientific and technological levels of design examination.

The examiners must share opinions and discuss the designs with the aim of helping architects achieve perfection in their designs. This is the way for the committee to perform its mission and duty satisfactorily. This is also consonant with the purpose of organizing the state examination committee.

Effective political and technological examinations of designs are important parts of their collective examination.

Effective political examination of architectural designs makes it possible to incorporate the requirements of Party policy and the people's life demands at each stage and at each period of the development of the revolution properly in architectural structures. For effective political examination, the examiners must acquire a deep

understanding of the Party's requirements for the project in hand, and on this basis examine in detail how the architect has embodied them in his design and help him to correct any mistakes.

While giving priority to the political examination of architectural designs, the committee must combine it properly with technological examination. The technological examination of designs is the assessment of the architectural plan. It appraises their utility, formative and artistic quality, and structural rationality. The technological examination must give substantial assistance to the architect and lead him to establish a logical formation system and order, and plan and form architectural structures properly on the basis of the Party's Juche-oriented architectural ideas and theories.

For effective examination of architectural designs, the examiners must be better equipped with the Party's Juche-oriented architectural ideas and theories than anybody else, besides having rich creative experience. Only then can they follow the Party's political line in the examination and give architects assistance to create architectural structures in keeping with the Party's plans and aims. Examiners' rich creative experience enables them to discover mistakes in architectural formation and help the architect to polish his design in the direction of perfection.

Thoroughly overcoming subjectivism and formalism is important in the examination of designs. If the examiners scrutinize designs in a subjective, formalistic manner, they cannot correct errors in them, thus causing enormous loss to the state.

In the collective examination of architectural designs, the examiners must not investigate only the visible exterior shapes, but examine everything in detail—the plane and section plans, the possibility of finding solutions to structural problems, the application of construction equipment, facility of construction, conditions for the use of building materials and economic effectiveness.

It is far from acceptable to make an assessment after just looking around the object for examination. Examiners should do ten or even a hundred calculations before they bring one matter to attention, give

the architect substantial advice helpful to his creative work and offer various ideas for remedying shortcomings. Examiners should refrain from insisting on their own subjective opinions and dictating them to the architect.

The problems raised in the course of examination should be discussed frankly at a meeting of examiners until agreement is reached from the academic and theoretical point of view. The collective agreement should be announced as the result of examination and made a rule. If examiners shower opinions on the architect they will confuse him and fail to ensure the collectivity of examination.

A strict regime and order should be established to prevent one or two persons in authority from making decisions on important projects according to their own tastes and at their discretion, and to prevent individual officials from dictating their own subjective opinions to the architect, abusing their authority and ignoring the collective agreement. In particular, ignoring decisions of the state examination committee and arbitrarily changing architectural designs is not to be tolerated. If individuals' tastes and arbitrary judgement are allowed free play in the examination of architectural designs, the collective examination will be totally meaningless and end in the production of poor designs.

The examination of architectural designs should be undertaken from the stage of drafting plans. It should be conducted purposefully and in a planned manner as routine work. In the examination of architectural designs the creative individuality of architects should be respected and encouraged to the full, so as to help the conception of fresh ideas. The collective examination of architectural designs should ensure that architects fully implement the principle of loyalty to the Party, the working class and the people in architectural design work, and sustain their creative individuality for the production of fresh and idiomatic designs. The examiners should make a comprehensive study of the technical directions before they start examination, and on the basis of the technical directions draft design

plans beforehand to discover useful ideas that the architects have failed to conceive, and should awaken them to these ideas. To guide, help and awaken architects to new ideas, the examiners must be fully aware of the architects' level of preparedness and their creative individuality. Bearing in mind that they are responsible for the guidance of architectural creation to the Party and the state, the examiners must, in unity with architects in mind and purpose, hold discussions with them earnestly and frankly, always searching for their good points, and reinforcing them, and remedying shortcomings.

The collective examination must not be confined to the blueprint stage; it must continue until the architectural structures are completed. Because the stage of formation designing does not go beyond the range of plane, section, perspective and elevation drawings, the examination at that stage cannot take into account solutions to all the problems of architecture. Continued and detailed deliberation on the formation of each room through to the data of finishing touches in the stage of technical design, and continued improvement of anything that needs improvement of structures under construction through on-site examination is the way to achieve excellent structures. In the guidance of construction, senior officials should refrain from ignoring agreements reached by the state examination committee and dictating their own subjective opinions to their subordinates.

A completed design is a legal document. An individual official who arbitrarily changes a completed design commits an illegal act. A design that has to be changed must undergo the proper legal procedure.

It is important in strengthening collective examination to enhance the role of the design examination section of the construction headquarters. The staff of the construction headquarters, who examine designs zealously at the stage of designing the formation of structures, must not neglect examination at the stage of construction.

A strict system of reviewing creative work should be established. Reviewing creative work is very important in awakening architects to

new ideas, helping them to correct their errors and raising the level of their political and practical qualifications. Critical evaluation of finished architectural structures at the stage of review of creative work is indispensable for the development of architecture. The review should be made critically from the point of view of Party policy, science and technology. New architectural structures can be created and developed quickly by discarding bad elements and adopting good ones on the basis of the experience and lessons of previous creative work.

The Party's idea and theory of Juche architecture are the only standards for the review of creative work.

At the review, good architectural structures that accord with the Party's plan and aims should be correctly analyzed on the basis of the Party's idea and theory of Juche architecture, and high skills and effective techniques should be clearly publicized for effective application in future architectural creation.

In addition to publicizing good examples, the review of architectural creation must seriously criticize and promptly overcome shortcomings. If imitations of foreign architectural structures and the ideological elements of reactionary architectural trends common in capitalist countries appear, there must be a concentrated attack on them. Architects must work hard to make innovations and new advances, learning from good things and overcoming shortcomings in architectural creation.

Strengthening control by the masses is also important in ensuring the collective guidance of creative work.

Architects must acquire the revolutionary and people-oriented style of creative work by going among the masses, heeding their opinions and creating architectural structures to meet their demands.

Meeting to hear the masses' criticisms should be widely organized, and the masses should be encouraged to participate actively in such meetings in order that their voices should be heard.

When the project for the Grand People's Study House was under discussion, the great leader instructed that it should be built in Korean style. In order to implement this instruction, the Party got a variety of

plans drawn up and exhibited in the People's Palace of Culture for the masses' criticisms. People from all sections of the population in Pyongyang participated. They all said that Korean style was the best. This convinced the architects more clearly of the validity of the great leader's plan. They made a firm decision to construct the Grand People's Study House in Korean style in keeping with the leader's plan and the people's desire.

To ensure collective guidance of architectural creation and intensify the social education of architects, the Architects Union must enhance its role.

The Architects Union is the social organization of architects and construction technicians in our country, the mission of which is to equip its members firmly with the Party's idea and theory of Juche architecture, and struggle to implement them.

The Architects Union must equip its members solidly with the Party's idea and theory of Juche architecture, and help them to create architectural structures of our own style.

The most important task of the Architects Union is to give its members effective ideological education. The union must imbue its members with the Party's idea and theory of Juche architecture, and ensure that they carry out their creative work on the basis of the Party's Juche-oriented policy of architectural creation and prevent the appearance of the slightest heterogeneous element in the field of architectural creation. The union must give its members a clear understanding of the reactionary nature of the various architectural trends now being spread in capitalist societies. In addition, it must step up such education to prevent any deviation that may occur in the work of architectural creation.

Another important task of the Architects Union is to hold academic seminars, joint critiques, symposiums, short training courses, educational visits, meetings for the publicizing of creative experiences, exhibition and various other functions in order to widen the architectural vision of its members and raise the level of their qualifications.

The Architects Union must organize national design contests for prizes in a planned manner, and arrange appropriately the production of excellent works to be sent to international architectural festivals in order to stimulate creative zeal among its members. The union should also organize prize-winning design contests as well as architectural work contests separately according to the design grades of its members to stimulate their creative zeal and improve their qualifications.

The Architects Union must also work efficiently to stimulate public interest in architectural creation. It should give frequent public lectures on architectural subjects to the working people, publish architectural information through the mass media and organize exhibitions so as to increase public interest in architectural creation and carry out creative work by attracting intense public interest.

When it is necessary for the state to create an important monumental architectural structure, the Architects Union must organize a design contest for the prize and ensure that competent architects participate. The architectural works presented for the design contest must be subject to the opinions of the broad sections of the working people.

An important task of the Architects Union is to organize its members in architectural creation. The union must conduct effective organizational and political work among its members so that they strive for architectural creation with a high degree of consciousness that they are the masters of architectural creation.

Another important aspect of the union's work among the membership is to make sure that all the members voluntarily observe its rules and faithfully carry out the assignments given to them by the union.

The Architects Union must strengthen its primary organizations and operate them properly. The primary organizations are the grass-roots organizations of the Architects Union, and they are the bases of the creative life of its members. Only when these primary organizations are strengthened and operated efficiently can the

organizational and ideological life of the union's members be improved and the Party's policy on architectural creation in each period be carried out.

The Architects Union must properly supervise and approve the assessment of the grades of technical qualifications to improve the technical qualifications of architects.

The Architects Union must develop active architectural exchanges with its counterparts in other countries and the International Union of Architects to give wide publicity to our ideas and the theory of Juche architecture, and adopt foreign architectural achievements in a timely manner.

Reinforcing the Party's leadership of the Architects Union is essential for making it a revolutionary and militant organization unfailingly loyal to the Party. Strengthened Party leadership can ensure that the Architects Union works in keeping with the Party's requirements and establishes the Party's monolithic ideological system in the union. An important aspect of Party leadership of the Architects Union is the building up of the staff of the union. Party organizations must strengthen the ranks of union officials with people who are unfailingly loyal to the Party and the leader, and enhance the independence of the union organizations so that the union officials carry out their duties on their own initiative.

The Architects Union must make active contributions to the development of architecture in our country by strengthening the collective guidance of architectural creation to make innovations in this work, and by positively mobilizing architects in the implementation of the Party's policy on architectural creation.

### 3) PARTY LEADERSHIP OF ARCHITECTURAL CREATION MUST BE STRENGTHENED

Socialist-communist architecture is revolutionary architecture, the basic mission of which is to serve the revolution and construction.

The Party's leadership of architectural creation means acquiring a regular understanding of the implementation of the architectural ideas and policies of the Party and the leader, and taking active measures to carry them out.

Strengthening the Party's leadership of architectural creation is the way to ensure the correct implementation of the architectural plan of the working-class leader and the Party's aims, and the creation of architectural structures of the Party, the working class and the people.

Party organizations must regularly check to see whether their subordinate units are implementing the Party's plans and aims successfully, and if not, find out the reason why they are not, and take active measures to remedy the situation. Architects must do the work of architectural creation relying thoroughly on their Party organizations and make conscious efforts to receive guidance and control from their Party organizations.

The working-class Party must take in hand the work of architectural creation and steadily intensify its guidance and control.

The system of Party leadership of the work of architectural creation must be thoroughly established. This means ensuring that architects acquire the revolutionary attitude of accepting the Party's policy on architectural creation without any question, and champion and carry it out. They must ensure that architectural creation is conducted under the unified leadership of the Party Central Committee.

In order to establish a strict system of Party leadership in architectural creation, it is imperative to resolve all the important problems of creative work solely in accordance with the decisions of the Party Central Committee and establish a revolutionary habit of unconditionally carrying out the tasks organized in accordance with the decisions of the Party Central Committee.

An important matter in strengthening Party leadership of architectural creation is to give effective guidance to the Party life of the officials and Party members in the field of architectural creation. Effective guidance of their Party life can enhance their sense of

responsibility and role, and thus enable them to find successful solutions to all problems arising in architectural creation.

An important question that requires emphasis in the guidance of the Party life of its members in the field of architectural creation is that of firmly establishing the revolutionary world outlook of Juche among them. Party organizations must get down to the work of equipping the officials and Party members in the field of architectural creation solidly with the revolutionary outlook of Juche to ensure that they work faithfully for the Party and the revolution and for the working class and other people.

It is important in the guidance of the Party life of the officials and Party members in the field of architectural creation to discover unhealthy elements in their creative work before it is too late, and eliminate them. Party organizations must combat and promptly do away with fame-seeking, formalism, art for art's sake, imitationism and all the other unhealthy creative attitudes that find expression among architects.

It is also important in the guidance of their Party life to ensure that they link their Party life closely with the implementation of their revolutionary tasks, and carry out these tasks in a responsible manner. There can be no Party life that is separate from the implementation of revolutionary tasks. The purpose of improving Party life is to encourage the Party members to carry out their revolutionary tasks with credit. In order to link Party life closely with the implementation of revolutionary tasks, it is essential to make sure that talks with individual Party members, Party study sessions, Party assignments, the review of Party life and all the other links of the guidance of Party life are combined closely with the implementation of revolutionary tasks, and that the Party life of its members is evaluated by the standard of how they have carried out their revolutionary tasks. A Party member who fails to carry out his revolutionary task with credit cannot be regarded as conducting his Party life well or as a faithful Party member.

Another important aspect of the guidance of their Party life is to

see that they have a proper attitude toward their Party organizations, and participate faithfully in Party life.

In order to give effective Party guidance to the work of architectural creation, Party officials must improve their work method and style. The Party officials in the field of architectural creation must always mix with architects, see how they create their architectural works, how they implement the Party's policies and how they participate in Party life while holding talks and discussions with them, and help them to find solutions to their problems.

Party officials in the field of architectural creation must set high targets and work in an expansive way. Only then can architects work with strong creative desire, revolutionary enthusiasm and stamina. They must not become preoccupied only with their immediate tasks, but be efficient in the work of developing Juche architecture on a long-term basis.

Party officials in the field of architectural creation must always be modest and straightforward both at work and outside work, and refrain from putting on airs or assuming authority.

The Party officials should make unremitting efforts to raise the level of their political and practical qualifications. If the level of these qualifications is low, they will be unable to work efficiently with architects and develop Party work in keeping with the requirements for the development of the revolution. They must acquire the revolutionary habit of studying, study the great leader's works and Party documents in breadth and depth, master the Juche theory and method of Party work, and learn as much as they can about architectural science and technology and the knowledge of economic management.

Today our Party is struggling with the ultimate aim of building communist society, the ideal of mankind, on this land before any other country, and realizing the people's noble desire to lead the most civilized, richest and happiest life in the world. In order to achieve this ultimate aim, we must continue to construct. We must construct modern factories in a big way in many parts of the country. This will

strengthen the material and technological foundations of communism. We must also continue to construct houses, public buildings, parks and pleasure grounds. This is the way to transform villages, towns and cities into a magnificent and beautiful communist paradise, and create living conditions for the people who will live in the communist society.

Without architectural creation, it will be impossible to hope for success in the construction of socialism and communism or to satisfy the people's material and cultural demands. The work of architectural creation must continue not only in the whole period of building socialism and communism, but also down through generations as long as human beings exist on this land. This is a worthwhile undertaking that will continue on a more gigantic scale with the passage of time.

All architects must effect a great new upsurge in all spheres of architectural creation—urban, rural, industrial and public architecture—in step with the requirements of the reality in which the work of architectural creation grows more and more gigantic as the revolution develops in depth and as the people's standard of living improves.

We must carry on the work of architectural creation firmly under the guidance of the great leader's idea of Juche architecture and our Party's original theory of architectural creation, and safeguard Juche architecture to the end.

All architects must push ahead with the work of architectural creation more forcefully under the wise guidance of the Party and the leader, and on the basis of the proud success they have achieved in the field of architectural creation, develop architecture in our country onto a higher plane, and thereby ensure a full flowering of the great leader's idea of Juche architecture.

## **LET US BRING ABOUT A NEW UPSURGE IN GEOLOGICAL PROSPECTING**

**Letter to Participants in the National Meeting  
of Geological Prospecting Workers**

*May 25, 1991*

This year we are celebrating the 30th anniversary of the National Consultative Meeting of Geological Prospecting Workers. At the meeting held on May 15, 1961, the great leader Comrade Kim Il Sung gave instructive tasks for improving geological prospecting. It is an event of great significance that workers in the geological prospecting sector have now gathered together to discuss measures for developing their work. This meeting will prove to be an important occasion for bringing about a fresh upsurge in geological prospecting to meet the demand of socialist construction that is in a new stage of its development.

Over the past years the geological prospecting sector achieved great successes in the struggle to implement the Party's policy in this sector under the wise leadership of the Party and the leader. With the comprehensive systematization of the geological composition of the country, a solid foundation for transforming nature and improving land development in a farsighted way has been laid. With the development of new resources, we have become able to build successfully the socialist, independent national economy that relies on the domestic fuel and raw materials and the ranks of prospecting workers have been consolidated and the material and technical basis

of this sector has become solid beyond comparison. This is a valuable asset for the prosperity and development of the country.

All these successes the geological prospecting sector has achieved over the last 30 years are the proud result of the justness and vitality of our Party's Juche-oriented policy on geological prospecting and the result of the high sense of loyalty and devoted efforts of the prospecting workers who have devoted their all for the prosperity and the development of their motherland.

On behalf of the Party Central Committee and on a personal note I would like to offer warm thanks to all the participants at this meeting and the geological prospecting workers across the country who are making silent and unassuming efforts with loyalty to the Party and the leader in their posts to increase the country's wealth.

Geological prospecting is important work which continuously increases the wealth of the country through the survey of geological features and the exploration of underground resources, strengthens the Juche character and independent character of the national economy and steps up socialist economic construction.

The development of geological prospecting is essential for the successful construction of an independent national economy. An independent national economy is based on domestic fuel and raw materials. An economy which relies on the other's fuel and raw materials cannot develop independently nor can it serve its own people; it is none other than a dependent economy. Only an economy that relies on the development of domestic fuel and raw materials can make continuous progress unaffected by any economic upheavals. This independent national economy can be built with success when various kinds of underground resources deposited in the country are explored through developed geological prospecting.

The development of geological prospecting is also necessary for enlisting to the full the potentialities of the existing economic foundation. The economic potentialities which exist in our country today are great. If we make an effective use of the potentialities, we can enjoy a happy life with nothing to envy and our economy can attain a

high level. To this end, we must develop geological prospecting without letup and discover all the mineral resources in our country.

Channelling a greater effort in prospecting is an important priority for today as geological prospecting is not advancing ahead of other sectors of the national economy, thus failing to satisfactorily meet their demands for fuel and raw materials.

From the first days when he embarked on the road of revolution the great leader conceived a far-reaching plan for building a powerful independent national economy in the liberated country by developing the abundant natural resources of the country, and after its liberation he built the ranks of geological prospectors, advanced the Juche-oriented policies for geological prospecting in every period and at every stage of economic development and led the effort for making an epochal change in this sector.

As an army should give priority to reconnaissance to fight a battle, so geological prospecting should be kept ahead in order to transform nature and build the economy. The prospectors are the scouts of industry and the vanguard who open up the way for socialist economic construction. With full awareness of their honourable mission and responsibility, geological prospecting workers must devote all their energy and wisdom to bringing about an upsurge in geological prospecting.

To establish Juche firmly in geological prospecting is an important principle our Party consistently adheres to. Establishing Juche in this work means making a deep study of the geological composition and the distribution of the mineral resources of our country, applying appropriate means and method of prospecting and solving the problems arising from this work by our own efforts. Only when Juche is established firmly in geological prospecting, can we explore much more underground resources which we badly need and, by making effective use of them, further enhance the independent character of the economy. We have developed such precious natural substances as nickel and apatite, resources which had been said to be lacking in our country, because we established Juche firmly in geological prospecting.

Geological prospecting workers must have a firm view and understand that they must discover by their own efforts all the natural resources needed for building a powerful country and providing a happy life for our people, not only for today but also for the distant future and establish Juche firmly in their work.

To keep geological prospecting definitely ahead of the mining industry land development is the basic principle which you must always maintain in your work. The destiny of the development of the mining industry depends on whether prospecting is given priority or not. In order to exploit the underground resources, you must, first of all, have a correct knowledge of what is deposited where and how much. Only then can we free the coal and ore mines from tunnelling in vain or from repeated operation, put their production on a steady basis, increase the amount of secured deposits of substances from them, locate promising sites to be reserved for developing new coal and ore mines on a long-term basis and develop the mining industry in a planned way. When we give precedence to geological prospecting over land development, we can perform designing and site operation which conform with the geological characteristics of the subsoil of building sites, construct all buildings which last for ages and use the land in a versatile and rational way. Giving priority to geological prospecting over the mining industry and land development is an inviolable law.

The geological prospecting sector must prospect for mineral resources in close combination with land survey and make a comprehensive analysis of the result of the prospecting, thus developing mineral resources and land under a long-term plan.

To concentrate the prospecting force to main projects is an important principle in geological prospecting. It is our Party's traditional method of work to concentrate effort on the main link in the whole chain of every undertaking.

The geological prospecting sector must concentrate its efforts on the coal and ore mines that are of great significance in economic construction and on the main projects big in their scope and favourable for developing.

To observe stages in prospecting is a principle that should be adhered to in prospecting mineral resources. Going through the stages in due course is essential for improving the efficiency of prospecting and investment.

The sector must properly define the area for prospecting, by giving priority to scientific geological survey, conduct preparatory exploration to ascertain the underground resources with a good prospect of development and then confirm the amount of these deposits by conducting detailed exploration. It must promote surveys both for immediate and future purposes. Only when it conducts these surveys simultaneously for the existing coal and ore mines, can it solve not only the immediate problems arising from the development of the national economy but also prospective problems with success. The sector responsible for prospecting for immediate purposes must stop the practice of putting emphasis on surveying for immediate production; it must responsibly organize prospecting the depths of coal and ore mines and their surrounding areas so as to confirm the amount of deposits that could be extracted for 10 or 20 years more. The sector responsible for prospecting for future purposes must direct its effort on prospecting the areas that have not yet been developed to discover more areas for development; it must also take correct measures to discover all the underground resources in the areas under survey in a comprehensive way and develop them in a rational way.

The central tasks facing the geological prospecting sector at present are to secure the amount of deposits enough to steadily increase the production in coal and ore mines by directing their efforts on immediate prospecting, to confirm more areas for developing coal and ore mines and discover new resources like crude oil by giving priority to prospecting for future purposes, and to secure scientific and comprehensive data necessary for more effective land development.

The geological prospecting sector must direct its effort first of all to prospecting for coal. Coal is the lifeline of industry. In order to

satisfy the demands for fuel and raw materials needed for the several sectors of the national economy and for the people's lives, it must prospect for coal with much effort to discover the deposits of coal in greater quantities. With the building of large-scale chemical plants, thermal power stations and cement factories over the recent years, the demand for coal has radically increased.

The geological prospecting sector must definitely increase the deposits of coal secured by strengthening prospecting of the depths of the existing coal mines and their surrounding areas and discover new sites for the development of coal mines by actively surveying new regions as well as inland areas, thus meeting the demand for coal to the full. It must also put effort on prospecting for such resources as meta-anthracite, peat, high-calorific coal and oil-bearing stone.

Prospecting for iron ore must be strengthened continuously in step with the increasing production capacity of the metal industry.

Ascertaining the deposits of iron ore in the Musan area is the main task for the prospecting of iron ore. The geological prospecting sector must perform this task as soon as possible. It must also direct its effort to increasing the deposits of iron ore secure in other iron mines and discovering new sites for developing iron mines. In particular, it must pay close attention to prospecting in the western area to satisfy its demand for iron ore.

Prospecting for nonferrous metals must be conducted efficiently as they are conducive to developing the national economy and to increasing the source of foreign currency reserves of the country.

The geological prospecting sector must channel a great deal of effort to the survey of the Komdok area to secure an adequate amount of the deposits of lead and zinc so as to radically increase production. It must also conduct active prospecting for gold, silver, copper, lead and zinc in every area including the area of Ryanggang Province and discover more alluvial-gold fields. Along with this, it must prospect for alloy element minerals, rare metals, rare-earth element minerals, radioactive minerals and weak-current material minerals such as

tungsten, molybdenum, titanium, zirconium, tin and uranium that are urgently needed for making perfect the structure of the industrial branches and for developing the up-to-date technology.

It must also channel its effort to prospect for the materials needed for producing fertilizer and cement, various nonmetallic minerals and building stones, which are needed in large quantities by the chemical and building materials industries and other sectors of the national economy, increase their secured amount of deposits and develop them in a far-sighted way. It must also conduct active surveys of hot springs, underground water and subterranean heat to discover all the resources of underground water and subterranean heat so as to use them in a comprehensive way.

The sector must pay close attention to prospecting for coking coal, diamond and other various kinds of mineral resources, which have not been discovered as yet.

Discovering the resources of crude oil is an urgent demand for the development of the national economy. Oil prospecting should be conducted on a large scale to discover its resource in the near future. Prospecting for crude oil can be successful when it is applied in a comprehensive way with the latest science and technology of various realms like geology, physics, mathematics, chemistry, mechanical engineering and electronic engineering. The sector must intensify scientific research on oil prospecting by reinforcing the ranks of scientists and technicians in this field and providing them with wholesome conditions for their work; it must also introduce the advanced technology and experiences of other countries by strengthening the exchange of science and technology, collaboration and joint venture with them. In particular, it must introduce the advanced methods of employing elastic wave into the prospecting of the continental shelf, the main site of oil prospecting. It must complete building the oil prospecting vessel now under way to conduct the overall prospecting by elastic wave of the wide continental shelf of the seas west and east of the country by itself. It must increase investment in the exploration of the continental shelf and provide maritime

structures, large-scale boring equipment and other equipment and materials as a top priority and in sufficient amounts.

Discovering crude oil is an honourable and worthwhile work for the happy life of our people through generations and the prosperity of the country and a revolution in the development of the country's economy. The whole Party, the whole country and the whole population must give active support to oil exploration.

A great effort should be directed to geological prospecting for land development. This will make it possible to use the land and natural resources comprehensively and rationally and build all buildings and structures in the country on the solid basis of geological engineering.

The geological prospecting sector must give definite priority to geological prospecting over the transformation of nature like building hydroelectric power stations, barrages, harbours and railways, land development, the reclamation of tidal flats and city and industrial construction in order to provide scientific and technological guarantee for the subsoil of the building sites and make comprehensive use of natural resources and land, thus increasing the effectiveness of investment. The geological prospecting sector must establish a proper system of land surveying, consolidate its material and technical foundations and raise the sense of responsibility and role of its officials so as to make rational use of land.

As the natural resources are a valuable wealth for the eternal prosperity of the country and happiness of the people, they must be conserved properly.

We must increase the authority of the organs in charge of supervising the conservation of underground resources and the sense of responsibility of the officials there in order to eliminate such practices as developing underground resources at random or wasting them. The organs must establish a rigid system of registering and developing the prospected underground resources and conduct in a unified manner the work of taking stock of and registering their deposits every year and the work of discussing and deciding on the

development and abandonment of coal and ore mines. They must also strengthen the supervision and control over such practices as lowering the mining rate through indiscriminate mining or wasting resources by the failure to ensure ore-dressing rate.

In order to meet the rapidly increasing demand of the national economy for fuel and raw material resources we must put geological prospecting on a modern footing. This is the main key to, and a basic method for, bringing about an upsurge in geological prospecting. Putting this sector on a modern footing means introducing advanced methods and modern equipment in geological prospecting in keeping with the trend of the development of modern science and technology. This is an era of science and technology. So the success in geological prospecting depends on whether their work is put on a modern footing or not.

The geological prospecting sector must step up its work on modernization by introducing the latest technology.

To this end, the sector must actively introduce advanced prospecting methods, importantly the geochemical methods. Exploring the underground resources on the basis of the latest achievements of chemistry is a most effective prospecting method and it has become a main trend in the technological development of modern prospecting. The geological prospecting sector must find the methodology that conforms with the geological conditions and features of our country and, accordingly apply various methods of geochemical prospecting. For the present, the organ specializing in the geological survey must take thorough measures to introduce the methods in a comprehensive way.

It is also important to introduce the up-to-date successes of physical prospecting. The sector must conduct prospecting by applying various advanced methods of physical prospecting in an all-round way in combination with other advanced prospecting methods, thus ensuring the scientific accuracy of prospecting. It must also take measures to conduct aerial physical prospecting as closely as possible. It must comprehensively analyze the satellite photographs

and aerial photographs in combination with other data and, on this basis, clarify three-dimensionally the geological formation and distribution of underground resources to the depths.

The basis of modernized geological prospecting is modernized prospecting means. Such equipment will make it possible to introduce advanced methods for scientific and effective geological survey. It will also free the workers in this sector from difficult labour.

Keeping up with the trend of modern scientific and technological development, the geological prospecting sector must make effort to make its equipment high-speed, precise and light and to introduce computers. It must introduce up-to-date equipment for surveying, exploring and analyzing experiment to facilitate the application of advanced methods in prospecting and perform data-processing through computers.

First of all, it must pay close attention to modernizing boring equipment, the basic means of exploration. It is important to make the boring machine high-speed, precise and light to improve its efficiency and mobility. The branches concerned must make a positive effort to make new modern, multipurpose and deep-boring machines. Though modern machines are used, boring speed cannot be increased without precise and highly-efficient boring tube and tools. They must be made in a modern fashion in step with the modernization of the boring machines.

In order to modernize the equipment for prospecting, the existing bases for producing the equipment must highly display the revolutionary spirit of self-reliance, improve the standard of their technical equipment, reinforce their incomplete processes and systematically increase their production capacity, thus producing on our own those within our capacity. And we must import those that we cannot produce in our country. The geological prospecting sector must modernize prospecting equipment by developing on its own the mineral resources whose development is not worthy of state investment, thus earning foreign currency.

Strengthening scientific research and mass technological innovation movement is a prerequisite for putting geological

prospecting on the basis of the latest science and technology. Scientific research institutes must help the field workers with their practical activities by making perfect the theories of basic science on geological prospecting and studying in depth the theories of modern science necessary for introducing the advanced prospecting methods like geochemical methods. Scientists, technicians and workers must strengthen creative cooperation and wage the mass drive for technological innovation to accelerate putting geological prospecting on a modern footing.

In order for geological prospecting to be developed true to the Party's intention, the ranks of workers in this sector, the masters and performers of this work, must be consolidated and their role improved. This is of special importance arising from the characteristics of this work.

The sector of labour administration must select, from among demobilized soldiers and graduates from senior middle schools, men, who are loyal to the Party, responsible and healthy, and send them to the geological prospecting sector in large numbers. Along with this, the labour administration sector must assign the right men to the right posts and settle them in their posts so that they could get well-acquainted with their job. The practice of moving the labour from the geological prospecting sector recklessly or seconding them to other work must be eliminated. Prospecting workers do their work in groups of two or three in certain areas or sites, so if they are moved or seconded to other work without discretion, they cannot do their work as they should. So, such practices must not be encouraged in the future.

We must increase the ranks of technicians in the geological prospecting sector and rapidly raise the level of their technological qualifications and skill. No matter how much modern equipment is provided to the prospecting sector, geological prospecting cannot be successful if the level of technological qualifications and skill of those who handle it is low.

The Administration Council and the Education Commission must increase the number of students in the universities and colleges that

train geological prospecting technicians and improve the quality of education there so that they could train excellent engineers and specialists who possess the knowledge of modern science and technology. Enrolling the workers in the prospecting sector in the study-while-you-work system of education is a good way for increasing the number of technicians and specialists in this sector. Universities concerned must rationally organize the correspondence courses and on-site studying circles and run them substantially and thus train the workers in this sector to be competent technicians prepared theoretically and practically.

A proper system of re-education must be established and re-education intensified to teach the technicians on the job the latest prospecting technology. The colleges of geology must review the contents of their education and take measures to put them on the right track so as to teach their students a deep technological knowledge of their speciality. The schools that train skilled workers for the prospecting sector must be provided with sufficient equipment for vocational training and other educational conditions to train a great number of efficient workers possessed with the basic knowledge on modern prospecting technology and replenish the ranks of skilled workers with them continuously. Bookkeepers and service workers needed in the prospecting sector must also be trained.

Geological prospecting, a complicated scientific and technological work of clarifying geological formations and discovering underground resources, requires management to be more detailed than in any other sectors. The geological prospecting sector must apply thoroughly the Tsean work system, the Juche-oriented scientific economic management system of our Party, to further improve its economic guidance and management.

The sector must draw feasible and dynamic plans based on a scientific calculation of the amount of work to be done and the days of prospecting with confirming of the amount of deposits as its main task, correctly evaluate the work done and pay workers accordingly. Success in prospecting depends on the confirmed amount of deposits, but it

does not coincide with the amount of work done, at all times, and besides, the amount of deposits will not be confirmed in one or two months. The geological prospecting sector must evaluate the implementation of plan taking into account mainly the amount of deposits secured and in reasonable combination with the amount of work done as suited to the actual conditions, thus enhancing the masses' enthusiasm and sense of responsibility for the implementation of their plan.

In order to improve its management, the geological prospecting sector must also establish a unified system of technological guidance and strengthen this type of guidance. Giving priority to geological surveys, evaluating the results in a scientific and comprehensive way and, on this basis, designing and performing the work of boring and tunnelling will ensure scientific accuracy and efficient prospecting. Scientists, technicians and field officials must jointly make an efficient technological review to determine the area to be surveyed and draw designs. As geological prospecting is conducted by the Ministry of Natural Resources Development and several other organs, the system of discussing and ratifying the prospecting design in a unified way must be established, technical rules and regulations coordinated and the scientific and technological problems solved in an all-round way. Only then can scientific accuracy be ensured in all branches of prospecting including prospecting both for the future and immediate purposes and the prospecting technology developed in a comprehensive way.

As the working units of the geological prospecting sector are scattered, the sector must establish a proper system of guidance and supply of materials to solve problems in good time. Senior officials in this sector must always go deep among the prospectors and give them fresh and vigorous leadership by giving priority to political work. Our Party pays deep attention to shoring up the mining industry, the vanguard of the national economy, and stresses at all times the need to give top priority to supplying equipment and materials to this sector. Ensuring these supplies efficiently for geological prospecting,

the first process of the mining industry, is very important for the development of the national economy. The Administration Council and its commissions and ministries must supply equipment and materials needed by the geological prospecting sector as preferentially as they do the mining industry.

Supply service for the geological prospecting workers must be improved.

Constantly on the move and far away from their homes, prospecting workers do an arduous job climbing high and steep mountains. So we must take good care of their lives. We must move the villages for the officials and workers in this sector as seldom as possible even though the areas to be prospected have been changed and build there clinic, barber's shops, public baths, tailor's shops and other welfare-service establishments and nurseries, kindergartens and schools, so that they would suffer no inconvenience in their lives or their children's education. We must provide the prospecting workers with sufficient sectional dwellings, caravans and cooking utensils so that they would not suffer inconvenience in their lives in the working sites. We must also send them TV sets, mobile film projectors and musical instruments on a preferential basis for their optimistic, cultural and emotional lives. We must establish a proper system of supply service for the geological prospecting sector and raise the sense of responsibility and role of the officials to supply labour protection and safety materials and other special benefits as accurately as is prescribed in the stand and sufficient amounts of daily necessities and foodstuffs.

If the supply service to the geological prospecting sector is to be improved, the sector must have its own bases for the supply work. Then, it can lighten the burden of the state and at the same time cause no inconvenience to the prospecting workers in their daily lives. The geological prospecting corps must make effective use of their sideline fields and the prospecting companies on the sites must bring wasteland under cultivation to produce meat and vegetables in large quantities and provide them to their members. The sector must also

have its own bases for producing sea foods to supply fish to the prospecting workers and ensure an adequate supply.

The local administrative and economic organs must provide every convenience to the prospecting workers working in their areas for their lives including their lodging and boarding. They must supply them responsibly with staple foods that are easy to cook and various subsidiary foods and ensure their preferential use of the means of transport.

Party guidance to geological prospecting should be intensified. For the characteristics of this work, Party guidance to this sector is of special importance.

The Party organizations in this sector must efficiently conduct the work of establishing the Party's monolithic ideological system among Party members and other working people, transform them into revolutionaries and assimilate them to the working class. In this way, these organizations must train all Party members and other working people in this sector to be true communist revolutionaries of the Juche type, who are unfailingly faithful to the Party and the leader.

The Party organizations must conduct education in the principles of the Juche idea, the Party policy, the spirit of loyalty and the revolutionary traditions among Party members and other working people to ensure that they cherish the spirit of loyalty to the Party and the leader as their firm faith and revolutionary obligation. They must also intensify revolutionary and communist education to make Party members and other working people display to the full the revolutionary trait of devoting their all for the sake of the Party and revolution, the society and collective and make the communist way of life of helping and leading one another forward hold sway in their ranks.

They must strengthen organizational life among Party members and other working people so that they have a better appreciation of the organizations they belong to and take part in the organizational life willingly and faithfully. They must also control and guide these people to lead their organizational life in harmony with their revolutionary tasks.

The Party organizations must conduct the Three-Revolution Red Flag Movement and the campaign to follow the example of the unassuming heroes in a substantial way, ensuring that all the officials in this sector cherish the honour and pride of being responsible for the frontline post of the national economy and become unassuming patriots and heroes, who work willingly and conscientiously at all times. In particular, they must be efficient with the education of the young people to pay full attention to their role as the young vanguard of our Party, the main force of the prospecting sector, and train them to be excellent prospectors.

The Party organizations in this sector must build the ranks of cadres with competent people who are boundlessly loyal to the Party and possessed with the technological knowledge of their speciality, and improve their sense of responsibility and role ceaselessly. They must work well with the masses of all sections and rally them firmly around the Party and thus bring about a collective innovation in geological prospecting.

They must strengthen the work of supervising and guiding the implementation of Party policies to see to it that Party policies on geological prospecting are executed to the letter.

We must create the atmosphere of giving preferential treatment to the prospecting workers in society, highly appreciate the workers who have worked for a long time in the prospecting sector rendering distinguished services, and help them add lustre to their political integrity as long as they work, in their honourable posts.

The workers in the geological prospecting sector have assumed the heavy yet honourable task of developing the underground resources of the country for its prosperity, and our Party expects a great deal from them.

I am a firm believer that all the geological prospecting workers will perform with credit their honourable mission and duty as the scouts of industry, the vanguard who open up the way for socialist economic construction, true to the Party's intention, and bring about a new upsurge in their work.

**LET US TRAIN TRUE PARTY WORKERS  
WHO WILL CARRY FORWARD THE CAUSE  
OF JUCHE-ORIENTED PARTY BUILDING**

**Letter to Teaching Staff and Students  
of Kim Il Sung Higher Party School on the Occasion  
of the 45th Anniversary of Its Founding**

*June 1, 1991*

Today Kim Il Sung Higher Party School greets the 45th anniversary of its founding, an event of great significance in the building of our Party. As a result of its founding, our Party has been able to train a great number of Party workers of a Juche type, thus further strengthening itself and improving its leadership role. It is a source of great pride for our Party to have Kim Il Sung Higher Party School which has followed the road of glory together with our Party, bearing the name of the great leader.

With great pride I extend my warm congratulations to the teaching staff and students of Kim Il Sung Higher Party School on the occasion of the 45th anniversary of its founding.

During the past 45 years, Kim Il Sung Higher Party School has been built into a reliable training base of officials of our Party under the wise leadership of the Party and the leader. With deep insight into the role that can be played by a training centre for Party officials in strengthening and developing the Party, the great leader founded the higher Party school soon after the founding of the Party under the difficult and complex situation that prevailed after the

country's liberation, became its first dean and wisely led the school to carry forward the idea and traditions he had created in the flames of the anti-Japanese revolutionary struggle for training revolutionary cadres. Defending and adding lustre to the achievements of the great leader, our Party has channelled great efforts into strengthening the school's political, ideological, material and technological foundations to meet the new requirements of the Party and developing revolution to model the whole Party and society on the Juche idea. Having started with a short-term training course, it has now developed into a regular Party school with a four-year main course and three-year postgraduate course, into a reliable base for training Party officials with a full contingent of teachers and research workers who have earned such academic degrees and titles as doctor and professor.

In true response to the cadre training policy our Party put forward in every period and stage of the developing revolution, the school has trained great numbers of excellent Party workers needed for firmly building up the ranks of Party cadres. The graduates of this school make up a significant proportion in the ranks of our Party officials, and they are devoting themselves to strengthening the Party and accomplishing the revolutionary cause of Juche.

I highly appreciate the achievements of Kim Il Sung Higher Party School in training a great number of Party officials who are equipped with the revolutionary outlook on the leader and the Juche-oriented theory and method of Party work, thus making a great contribution to building up the ranks of the cadres of our Party and strengthening the Party organizationally and ideologically. On behalf of the Party Central Committee and myself, I extend warm thanks to all the teaching staff and students of the school on the 45th anniversary of its founding.

Kim Il Sung Higher Party School is the highest institution for training the backbone cadres of our Party.

Today the school is faced with the heavy task of training Party

officials who are prepared politically, ideologically, theoretically and practically to meet the requirements of our Party and the developing revolution. Only when the school trains such Party workers can our Party be developed continuously into the Party of Comrade Kim Il Sung, and, by enhancing its leadership role, achieve the complete victory of socialism and hasten the independent reunification of the country.

As required by our Party and the developing revolution, the school must improve education and edification, and train admirable Party workers who will strengthen our Party and carry out the Korean revolution with credit.

### **1. ON TRAINING THE STUDENTS AS PARTY OFFICIALS WHO ARE LOYAL AND FILIAL TO THE LEADER**

It is the first duty of Kim Il Sung Higher Party School to train its students to be true Party workers who are loyal and filial to the leader.

This is an important requirement for developing our Party into the Party of Comrade Kim Il Sung forever and for accomplishing the revolutionary cause of Juche through generations. It is only when the school trains students as true Party officials loyal and filial to the leader that the cadre ranks of our Party can be built up with pure Juche-type communist revolutionaries and the Party's fighting efficiency and ability of leadership enhanced so as to accomplish the revolutionary cause of Juche with credit through generations.

Loyalty and filial devotion to the leader—these are noble political and ideological, and moral and obligatory traits the people in our socialist society must possess, a society in which the leader, the Party and the masses have formed a single socio-political organism.

Loyalty and filial devotion are identical with each other in that they are noble traits of revolutionaries who boundlessly revere the leader, hold him in high esteem and support him. Loyalty to the leader, in a broad sense, includes filial devotion to him. We mention filial devotion together with loyalty just to emphasize the aspect of moral obligation in upholding the leader.

Loyalty is a political and ideological trait of revolutionaries who regard the leader as the centre of unity, the centre of ideology and leadership, and support his leadership loyally. To meet the masses' demand for independence the leader pools their creative strength and leads in a unified way their activities to reshape their destiny. Only when they are led by the leader can the masses who were slighted in the past as mere passive objects of history become true makers of history who shape their destiny independently and creatively as masters of nature and society. It is natural for revolutionaries to hold in high esteem and follow the leader who enabled them to become true masters and makers of history and continues to lead them.

Filial devotion is a moral and obligatory trait of revolutionaries who regard the leader as the centre of the socio-political organism, and support and follow him as they would do their own fathers. The relationship between the leader and his revolutionary followers in a socio-political organism is the same as the blood relationship between the father who gives life to his children and takes care of them, and his children who are given life by him and lead worthwhile lives. The socio-political organism, the motive force of the revolution, can be called a grand family in which the leader is regarded as the father. It is the most harmonious and united revolutionary family, in which everyone is linked with the leader by ties of blood, and shares his or her destiny with him, being his true son or daughter. Just as sons and daughters follow their parents and remain true to their wishes so must revolutionaries, the members of the large revolutionary family, hold in high esteem and follow the leader as they do their parents, the leader who gives them eternal

socio-political integrity and takes care of them. This is their natural moral obligation.

Loyalty and filial devotion to the leader are the most important traits for revolutionaries. These traits constitute the basis of all political and ideological, and moral and obligatory traits which revolutionaries should possess and the basic factor that brings these traits into full play.

Loyalty requires that one perform one's duty as a revolutionary follower of the leader. Such a person, who staunchly does his or her duty in circumstances and conditions no matter how difficult, is a person truly loyal to the leader. Such a person must also defend the leader politically and ideologically, even at the risk of his or her own life, safeguard the leader's revolutionary idea; he must regard it as an integral part of his faith to thoroughly and unconditionally implement the leader's orders and instructions.

Filial devotion requires that one perform one's obligation as a revolutionary follower of the leader. Only in this way does one become a person truly dutiful to the leader, boundlessly respecting and revering the leader, the father who gave him or her political integrity, ensuring the leader's safety and life, and upholding his will and making it real, alleviating his worries and giving him delight and satisfaction at all times

An unshakable conviction to share good times and bad, one's entire destiny, with the leader, a firm will to resolutely defend the leader at the cost of one's life and a noble ideological feeling of regarding it as the greatest worth of one's life to unconditionally support the leader's revolutionary ideas and give him delight and satisfaction—these are the essential qualities of a person truly loyal and dutiful to the leader.

Kim Il Sung Higher Party School must fully prepare its students to be Party workers who are loyal and dutiful to the leader.

To do this, the school must train its students to establish a revolutionary outlook on the leader.

This training must instil in the students loyalty and filial devotion

to the leader as their revolutionary faith and obligation.

Loyalty and filial devotion to the leader are formed on the basis of a theoretical understanding of the position and role of the leader in the revolutionary struggle of the working class and in the development of history. This understanding constitutes the basis in the formation of an outlook on the leader. It is only when one understands theoretically the leader's position and role in the motive force of the revolution that one can cherish loyalty and filial devotion to the leader as one's faith and obligation.

A man is equipped with the revolutionary outlook on the leader with the help of the understanding of the leader's greatness. With deep understanding of the greatness of the leader, a person is fully attracted by his humanity, and will revere and support the leader without reservation, and cherish loyalty and filial devotion as his or her faith and obligation, keenly realizing the greatness of the leader and feeling attracted to his human qualities. Kim Il Sung Higher Party School must give its students a deep understanding of the leader's greatness so as to train them to be Party workers who will hold the great leader in high esteem and follow him through thick and thin.

The revolutionary outlook on the leader is cemented in the course of keenly realizing the deep care the leader bestows on his people. The leader's benevolence towards his revolutionaries is an expression of his trust in and love for them. Trust and love produce loyalty and filial devotion. Kim Il Sung Higher Party School must bring its students to fully appreciate the benevolence of the great leader, and thus prepare them to be thoroughgoing Juche-type Party workers who are loyal and dutiful to him.

Education utilizing living examples of loyalty and filial devotion is of great significance in training the students to be Party workers who are possessed with these traits. These examples set by the revolutionary followers of the leader have a great influence on the people. The noble examples of the revolutionary predecessors who held the great leader in high esteem and were loyal and dutiful to

him in the arduous course of our protracted and complicated revolution have great appeal to the people. Kim Il Sung Higher Party School must train its students to actively emulate the examples set by the anti-Japanese revolutionary forerunners, including young communists like Kim Hyok and Cha Kwang Su, who remained loyal and dutiful to the great leader supporting him as the lodestar of the restoration of the motherland and the centre of leadership, and by the heroes who fought at the cost of their youth and even their lives in support of the leader in the periods of peaceful construction after liberation, the Fatherland Liberation War, postwar reconstruction, and socialist revolution and construction.

Enhancing Party spirit is an important guarantee that the students will be trained to be Party workers who are loyal and dutiful to the leader. They can solidify their loyalty and filial devotion to the leader ideologically and determinedly only when their Party spirit is properly tempered. The level of training of their Party spirit is the first criterion for judging the level of education in the Party school and the students' studies and life at the school. Kim Il Sung Higher Party School must carry out education scrupulously to temper the students' Party spirit, paying primary attention to preparing them to be loyal and filial to the leader.

What is important in training students to be Party officials loyal and filial to the leader is to ensure that they fight resolutely against all shades of counterrevolutionary ideological trends that slander the authority and prestige of the leader. The revolutionaries' loyalty and filial duty to the leader must find their expression in opposing counterrevolutionary ideological trends of every description and in defending the sublimity of the leader's revolutionary ideas. The school must bring home to its students the reactionary nature and harmfulness of modern revisionism, modern social democracy and other opportunist ideological trends, so as to prepare them as ardent fighters who will resolutely defend the Juche idea of our Party from the onslaught and abuse of all unsound ideologies.

## **2. ON THOROUGHLY EQUIPPING THE STUDENTS WITH THE JUCHE-ORIENTED THEORY OF PARTY BUILDING**

It is one of the major tasks of Kim Il Sung Higher Party School to thoroughly arm its students with the Juche-oriented theory of Party building.

Only when the school performs this task efficiently can the students, working as Party officials after graduation, find solutions to all the problems arising in Party work and their activities in conformity with the theory and principles of Party building. Moreover, only then will they be able to fight resolutely against all shades of opportunistic theories of Party building with a steadfast working-class standpoint and attitude.

The Juche-oriented theory of Party building was evolved and systematized on the basis of the immortal Juche idea. All the principles, including the fundamental principles of Party work and activities, were elucidated based on the Juche idea. The principle of organizational building of the Party is based on the principle that the motive force of the revolution is the unity between the leader, the Party and the masses. The principle of ideological building of the Party is based on the idea that the ideological consciousness of independence plays the decisive role in the revolutionary struggle. The principle of developing the leadership art of the Party is based on the principle that the masses of the people must be put at the centre, their interests defended and all problems solved by enhancing their role.

The Juche-oriented theory of Party building is a theory systematized in a unified way, with the position and role of the leader as the core. The revolutionary cause of the working class is the cause

of the leader, which is pioneered, developed and brought to completion by the leader. All the political organizations of the working class are weapons that are used to realize the leader's idea and cause. They are political organizations which are organized and headed by the leader. On the strength of his idea and under his guidance, the party, founded and developed by him, can give correct leadership to the masses' struggle to realize their cause of independence. There cannot be a revolutionary party of the working class, which is not rallied around the leader as its centre and is separated from the ideology and leadership of the leader. If anything, it is no more than a debating society. The issue of the leader's position and role is a fundamental one that decides the destiny of the working-class party and a starting point from which to find solutions to all theoretical and practical problems that arise in party building.

The basic characteristic of the Juche-oriented theory of Party building is that it is based on the principles of the Juche idea and that it is evolved with the leader's position and role as its core.

The theory was systematized into completion on the basis of the rich experiences of Party building the great leader gained in the course of leading the several stages of arduous and complicated revolution—the national liberation revolution, anti-feudal democratic revolution, socialist revolution and socialist construction. The theory clarifies not only the theoretical and practical problems which arise in the work and activities of the working-class party in the various stages of the revolution and construction before and after it takes power, it also gives a comprehensive illumination of the scientific and revolutionary ways to develop the party in a far-sighted way, into one that will guide the socialist and communist society. The validity and vitality of this theory are clearly demonstrated by the fact that our Party, united solidly around the leader organizationally and ideologically, is advancing as ever under the unfurled banner of socialism and communism, remaining unflinching these days when the international communist movement is undergoing severe trials.

We must acquire a profound understanding of the originality and

superiority of this theory, particularly the theory of building the working-class party in power, and apply it to the letter in practical Party work.

The question of how to build the working-class party in the days when it is fighting to take power was solved to a large extent by the classical Marxist theoreticians. But they offered hardly any solutions to the problems of party building after the party has come to power. This problem has been perfectly solved by the great leader.

Our Party has seized power and is leading socialist construction.

In order to prepare the students to play their parts in strengthening our Party by filling its key posts, it is important to give them a correct understanding of the principles arising in building the party in power, in particular, the main direction for building the party in power and the problems of principle arising in building the party into one that is in the commanding position and has the function of taking control of the revolution and construction as a whole, and giving them correct political guidance.

The working-class party in power finds that its conditions and circumstances for work and activities are different from those it faced before taking power. When the party takes power, the social and class foundation on which it can rely becomes wider and there are great possibilities that it can enjoy the support and trust of the masses through its people-oriented policies. The working-class party in power is faced with the heavy duties of giving correct leadership in the course of the building of power, working people's organizations, the economy, culture and national defence, and of taking care of the independent and creative lives of the people in keeping with the conditions favourable for its development and with a heavy revolutionary responsibility on its shoulders, the party must develop itself without letup. In particular, it must develop itself in the direction of definitely realizing its political leadership over the whole of society.

Enhancing the party's leadership position and role for the sure realization of its political leadership over the whole of society is the

main direction for building the working-class party in power.

For the working-class party to maintain its leadership position and realize political leadership over the whole of society, it must be the one and only leading political organization. Only then can it secure political power, defend the masses' rights to independence and their interests, and lead the masses' political lives in a unified way in the socialist society. If several political parties with different ideologies and political views compete with each other for power in a socialist country, it will only result in the division of the working masses, disorder in society and loss of the gains of socialism. This is clearly shown by the fact that in some countries which advocated the bourgeois multi-party system, the leadership position of the working-class party, the guiding force of the socialist society, was weakened and the revolutionary achievements were wasted.

The bourgeois multi-party system, in which the political parties, antagonistic and hostile to each other, contend against each other for power, contradicts the intrinsic nature and principle of the communist movement, which aims at realizing the masses' cause of independence. Needless to say, political parties that represent the interests of certain sections of the people can coexist with the party of the working class in a socialist society, which is a transitional society. These parties must be to all intents and purposes ones which have sprung from the socialist working masses and which pursue the same basic goal and interests, cooperating with the working-class party, provided that the guidance of the working-class party over the society as a whole is guaranteed.

The existence in a socialist society of friendly parties that support and cooperate with each other in the interests of the nation and for the construction of socialism does not contradict socialist democracy. The state political system in which political parties which support the cause of independence of the masses, form a united front and take part in governance is not, in the strict sense, a multi-party system.

In order for the working-class party to become the one and only leading political organization of the working masses, it must be built

as a mass party that includes all the classes and sections of the labouring masses. Only then can the working-class party strike its roots deep among the broad sections of the masses, form a harmonious unity with them, become the political general staff of the masses enjoying their unqualified support and trust and provide definite political guidance to society.

We must give the students a correct understanding of the position and role of the working class party in socialist society and teach them the real intention of the great leader when he put forward the line of building a mass party and made great efforts for its realization, and the achievement and experiences he gained in the course of building a united party of the working masses. Then the students will resolutely fight against any attempts to weaken the Party's function of unified leadership of the state and social life in general. These days, a number of countries, yielding to the pressure of the imperialists, have introduced the multi-party system and disrupted their working-class parties, thus wreaking havoc with the socialist cause. This being the case, we must help the students to understand correctly how wise the great leader was to have developed our Party into the one and only political leadership organization of the working masses.

If the working-class party in power is to maintain its leadership position and realize undivided political leadership in society, it must strengthen itself organizationally and ideologically, and constantly improve its leadership method.

The party's political leadership of society is guaranteed by its fighting efficiency and leadership ability, and it is enhanced in the course of strengthening the ranks of the party organizationally and ideologically and forming an appropriate art of leadership. The working-class party in power must put forward, in line with its nature and its revolutionary task, scientific and revolutionary principles for organizational and ideological construction, and for the forming of the art of leadership, and consistently implement them.

The organizational building of the party is aimed at making the party an integrated body which is organizationally solid. Success in

this work is a basic guarantee for cementing the party into a disciplined and militant unit, which is organizationally united with the leader at the centre, through the consolidation of its organizational foundation.

The classical Marxist theorists paid considerable attention to the question of organizational building when founding and guiding their parties. However, they failed to give correct answers to the questions of principle arising in the organizational building of the party, since they developed their theories on this issue on the basis of the principle of historical materialism.

On the basis of the revolutionary outlook on the leader, the Juche-oriented theory of Party building elucidated a new principle of the organizational building of the party so as to build it into the party of its leader. A party, an organic integrated organization in which the members are rallied organizationally, must naturally have a brain, and its organizations must be formed with its leader at the centre.

The working-class party is a political organization in which the advanced elements of the working class and other working masses are organizationally and solidly united, with the leader at the centre. That the organizations and members of the party are rallied solidly with the leader at the centre is the basic characteristic of the working-class party that distinguishes the party from other political parties.

The issue of building party organizations clarified by the Juche-oriented theory of party building requires that the party be built organizationally, with the leader at its centre, and made a powerful integrated body. The working-class party must advance the principle of party building with the leader at the centre and apply it in a thoroughgoing way in its organizational building. Only then can it acquire the characteristics of an organized detachment.

An important thing in the organizational building of the party is to achieve organizational unity, with the leader at the centre, and establish the revolutionary discipline by which the entire party moves as one.

This is a characteristic of the working-class party and an important factor that defines the solidity and invincibility of the party. If this organizational unity and revolutionary discipline are not ensured, the party will become an impotent body, a rabble.

To achieve organizational unity and revolutionary discipline, the principle of democratic centralism must be observed to the letter. This principle is a principle of the organizational building of the party which makes it possible to apply the basic principle of party building that requires the establishment of the monolithic ideological system of the party. Only when the party is organized and works on the principle of democratic centralism will the leader's ideas permeate the entire party, and all the organizations and members of the party be rallied firmly with the leader at the centre and move as one, as the leader intends.

In order for the entire party to achieve the organizational unity centring on the leader and the revolutionary discipline of moving as one, its organizational structure and system must be established properly.

The organizational structure and system must be established so as to make it possible to get all party members enrolled in the basic party organizations, higher party organizations to guide lower ones and the party central committee to give leadership to the entire party. Then the entire party will be rallied firmly around the leader and move as one under the unified guidance of the leader.

The working-class party must evenly distribute its forces in all populated areas according to the administrative units and the production and working units, and set up its organizations rationally for the satisfactory leadership of all areas, sectors and units. Only then will the blood and nerves of the party run throughout the party. Just as a person becomes healthy and moves according to the unified commands of the brain when the blood and nerves run through his all organs and systems, so must the party establish its organizational structure and system to make its blood and nerves run through all the sectors and units of society. Only then will it remain healthy as the

heart of the society and move as one under the unified leadership of the leader. The working-class party must set up new organizations or bring the existing ones into good order flexibly and as required by the developing situation, thus ensuring that the party's blood and nerves operate without hindrance.

For the proper establishment of the organizational structure and system of the party, the basic party organizations, that is the cells, must be set up rationally and consolidated. This is our Party's consistent policy. Only when the cells are organized rationally and consolidated, can all party members move as one true to the intention of the party central committee and the party strike its roots deep among the masses.

In addition, the leadership organs, executive organs and departments of party committees at all levels must be built well, as required by the developing situation. This will enable the party committees to become acquainted with their subordinate organizations on a regular basis and provide correct guidance to the organizational life of the party members and all the work of the units concerned. Our Party has already set up Party committees at all levels so that they can supervise and guide all the work of their units in a unified way. Recently it readjusted the structural system on the principle of consolidating the primary Party committees, the executive organs, and streamlined the departments of the Party committees.

Next in importance in the organizational building of the party is to build the ranks of cadres properly.

The cadres, the backbones of the party, are educators of the masses and the commanding personnel of the revolution. For the organizational consolidation of the party, it is imperative to build the ranks of cadres in all sectors and units well and improve the functioning of their role.

The ranks of cadres must be built by taking their faithfulness to the party and the leader as the main consideration. This is a fundamental issue on which the destiny of the party hangs. Only

when its cadres are, before anything else, faithful to the party and the leader can the party be strengthened and developed organizationally in a consistent way.

The ranks must also be built with people who are capable of efficiently solving all the problems arising in the revolution and construction by motivating the masses. The higher the stage of the revolution and construction, the more varied the social relationships and the more difficult and complicated the problems facing the revolution. Therefore, the further the revolution and construction advance, the more important it is to build the ranks of cadres with the main emphasis on their qualifications.

As the revolutionary cause of the working class continues through generations, the change of generation in the ranks of cadres is a permissible phenomenon. To provide for its inheritance, the working-class party must build the ranks of its cadres in a long-term way by combining old and young people and constantly improve their qualitative composition.

Another important thing in the organizational building of the party is to train the party ranks as an elite.

This is a law governed demand of the developing working-class party and an important principle for strengthening the party organizationally. Since the party ranks are ceaselessly being replenished with recruits, they must all be trained as communist revolutionaries. Only then can the party become a militant, elite force.

What is important here is to increase the party ranks on the principles of the party. The party ranks must be enlarged in conformity with its class character and on the revolutionary principles, on the principle of admitting hardcore elements of workers, peasants, soldiers and working intellectuals, whose class origin is impeccable and who have been tested in revolutionary practice. The tendencies that should be guarded against are that of admitting people to the party in a lax manner in disregard of their state of preparedness on the pretext of swelling the party's ranks, and

that of closing the door of the party on the pretext of ensuring the purity of its ranks.

In the organizational building of the party, it is also important to strengthen the organizational life of the party members.

This is the main link in party work and an important guarantee for the party's consolidation. It is only when the party life of its members is strengthened that they can be trained as communist revolutionaries of the Juche type and all the problems arising in consolidating the party be solved satisfactorily.

For this, party members should be encouraged to improve their view of their organization and establish the habit of participating in organizational life willingly. At the same time, party organizations must be efficient in the organization and guidance of their party life, organizing and conducting party meetings, party life reviews, party study sessions and other aspects of party life on a high standard and regular footing, giving its members correct assignments suited to their state of preparedness and giving them positive assistance for their implementation.

Success in the organizational building of the party is directly related to the consolidating of its mass basis.

This is an important requirement of the basic principle of building a Juche-oriented party, the principle that the party should form an unbreakable unity with the masses.

The working-class party is a vanguard organization of the masses and a force that leads them to the victory of the revolution. Whether it consolidates its mass basis or not is a serious matter, in that this decides its destiny. The party's success in its confrontation with the enemy depends largely on how it has laid its mass foundation. A party that has not struck its roots deep among the masses is no better than a castle built on loose sand.

For its mass basis to be consolidated, the party must develop itself as a mass party and at the same time rally the masses behind it. It must trust and lead not only the basic sections of the masses but also the masses with dubious backgrounds without discrimination,

solidifying its social and class foundation.

The ideological building of the party is an undertaking to ensure the party's ideological purity. The party can develop its militant power and constantly develop its leadership role when it carries out its organizational and ideological building tasks with success.

The party is a political organization of the people who are rallied on the basis of the community of their ideology and ideals. It is also a vanguard organization that fights to materialize their ideology and ideals. So the strengthening of the party is inconceivable without ensuring its ideological purity

The pioneer Marxist theorists said that a party should be built as a body of united ideology, will and action, but they virtually failed to advance the problems of principle arising in its ideological building.

Proceeding from the principle of the revolutionary outlook on the leader and theory of the supremacy of ideology, the Juche-oriented theory of Party building attaches primary significance to the ideological building of the Party and blazes a trail in this field, giving a scientific answer to this thorny question.

What is important here is to ensure the undivided sway of the leader's revolutionary ideology throughout the party. This is a basic principle underlying the task of ideological party building, the application of the principle of establishing the monolithic ideological system of the party. Ensuring the complete sway of the revolutionary ideology of the leader throughout the party is the prerequisite for consolidating the party's ideological foundation in order to make it an everlasting party of the leader and conduct party activities as thoroughly as the leader intends. The party is an organic integrated body whose existence and activity are guaranteed by ideology, which is its lifeblood. Therefore, only one ideology must hold consistent sway in the party. As a man cannot live if different types of blood run in his veins, neither can the party maintain its existence if it allows different ideologies to compete within it. The working-class party must not allow any ideologies to compete within it other than the ideology of its leader. It must be guided only by the revolutionary

ideology of its leader, only on the basis of which can it achieve the ideological and volitional unity of the entire party and lead the revolution and construction successfully.

In order to ensure that the revolutionary ideology of the leader holds complete sway throughout the Party, we must provide the unified guidance of the Party Central Committee in ideological work. Only then can we prevent any heterogeneous ideologies that run counter to the leader's ideology from infiltrating our Party and ensure the undivided sway of the leader's ideology within it. Providing unified guidance of the Party Central Committee in ideological work is all the more important in the present circumstances, in which the imperialists and reactionaries are making vicious attempts to spread degenerate bourgeois ideologies and cultures. Under the signboard of "democracy", the modern social democrats are advocating political pluralism and "openness" and allowing the infiltration of bourgeois ideologies and cultures. Political pluralism and "openness" allow opportunistic and bourgeois ideologies to infiltrate the party, subverting the ideological foundation of the working-class party and diluting its revolutionary character. The working-class party must allow neither "liberalization" of ideology nor "creativity" by certain individual officials in the contents of ideological work.

To ensure the supremacy of the leader's revolutionary ideology in the entire party, Juche must be established in ideological work.

Establishing Juche in ideological work means conducting the work among the Party members and other working people in our fashion consistent with the ideas and emotions of our people, the requirements of our revolution and the actual situation of our country. Establishment of Juche in ideological work will make it possible to imbue all the Party members and other people with the leader's revolutionary ideology and arouse them to make vigorous efforts for the revolution and construction.

What is important here is to correctly define the contents of ideological work and improve the forms and methods of this work in accordance with the concrete situation.

Defining the contents is the basic way to establish Juche in ideological work. Correct definition of the contents of this work will make it possible for the working-class party to check the infiltration of heterodox ideologies and to ensure its ideological purity.

The main thing in the ideological work of our Party is to arm the Party members and other working people with the Juche idea.

Education in the principles of the Juche idea is the basis of this work. While strengthening this education among the Party members and other working people, Party organizations must make sure that they work and live consistently with the principles of the Juche idea.

In addition, Party organizations must intensify education in loyalty to the Party and the leader, the Party's policies, the revolutionary traditions, and working-class consciousness as well as in socialist patriotism. They must orient these types of education to making our people Juche-based in their views and attitudes.

Improving the forms and methods of ideological work is an important way to achieve success in this work. Ideological work transforms the people's ideology and rouses them to the revolutionary struggle. Man's ideology is not immutable; it changes continually. The levels of the people's ideological consciousness are different, and so are the conditions and circumstances under which their ideological consciousness is demonstrated. Therefore, the work of ideological education must not be conducted according to a rigid pattern or formula; it must be improved incessantly to suit the developing ideological consciousness of man and the revolutionary tasks.

The working-class party must push forward, along with its organizational and ideological building, the establishment of the art of leadership.

This issue has achieved systematization and a brilliant solution in the Juche-oriented theory of Party building. The pioneer Marxist theorists went to some lengths to stress the issue of the methods of work of party officials, but they failed to set establishment of the art of leadership as an independent topic of party building. On the basis of the valuable experience gained during the historical course of

leading our Party, the great leader set the establishment of the art of leadership of the Party, as an important field of Party building, and gave perfect, scientific answers to all the theoretical and practical problems arising in this field.

The establishment of the art of leadership of the party is an undertaking to make the party a political organization, which has high leadership skill. It involves the system, method and way of work with which the party can lead its organizations and the masses along the correct road.

This is of great significance in developing the party as a powerful political organization possessing seasoned leadership skill and mode of activity with which to guide its organizations and the masses efficiently, so as to reliably lead the revolution and construction. Establishing the art of the party's leadership is important at all times, and it is all the more urgent from the days when the party has assumed power and is leading the revolution and construction. This is because once the party assumes power, some ill-prepared officials might try to do the work with the masses without making proper efforts by drawing on the authority given them by the party.

What is important in achieving the art of the party's leadership is to establish its leader's unified leadership and apply the mass line. The working-class party must establish its leadership art on the principle of definitely realizing its leader's unified leadership in the revolution and construction and closely combining the mass line with it. The basic principle for establishing the art of leadership, proceeding from the principle of party building, is that the party must ensure a uniform leadership and form an inseparable whole with the masses.

The party's leadership technique must be established by way of definitely realizing its leader's unified leadership. The party's leadership is, in essence, its leader's leadership; it is the process of the leader's ideology and will being applied correctly in all sectors and units of the revolution and construction. A correct system and a

correct method must be established to enable the leader's leadership to be applied throughout both the party and society. Only then can the party perform its function and role properly as a political leadership organization that puts into practice the leader's ideology and guidance.

For the leader's unified leadership to be realized, a system and order by which the entire party moves as one under the unified leadership of its Central Committee must be established. The leader's leadership is realized through the Central Committee of the party. The working-class party must establish a well-regulated system of communicating its lines and policies throughout the party, and establish discipline among all its organizations and members of carrying them out unconditionally. Along with this, it must establish a centralistic discipline and order of reporting to its Central Committee all the important problems arising in the processes of its building and activities, and dealing with them according to the decision of the Central Committee.

To realize the leader's unified leadership, the party committees at all levels, as the highest leadership bodies in the relevant organs, must guide all work in a unified way. When the party committees at all levels become the highest leadership bodies of the units concerned, the leader's leadership of all work of the units can be realized impeccably and his unified leadership over the whole of society ensured. The working-class party must see to it that the party committees at all levels take control of all power organs and other organizations, establishments and bodies in the relevant units, and set up among all officials and party members the habit of working by relying on the committees.

The party's leadership art must be established to ensure not only the realization of its leader's unified leadership but also the application of the revolutionary mass line.

The party's leadership is political leadership which is aimed at achieving the independence of the masses. The party's leadership separated from their requirements and interests is inconceivable. It

must always respect their opinions and enhance their role to the maximum. Only then will the broad sections of the masses trust and follow the party of their own will and rise up to carry out its policies; it will also make its leadership successful.

In order to implement the mass line, the party must establish a guidance system and method capable of defending the interests of the masses and enhancing their role to the highest degree. What is important here is to establish and strengthen the collective guidance system of the party committee. This system is a superior guidance system in that it properly combines the unification of the leadership with the creativity of the masses by making the opinions of the broad sections of party members reflected in the effort to implement the party's lines and policies.

The working-class party must organize its committees at each level by combining cadres appropriately with hardcore party members working at production sites—not by involving mainly the people in official posts—so as to make sure that the opinions of the broad sections of the party members are reflected fully in collective discussions. In addition, it must guard against subjective views and arbitrary behaviour by individuals, and ensure a high degree of democracy in the discussion of issues.

The working-class party must establish a system which entails the entire party going among the masses and working with them. This will provide a sure guarantee for formulating the party's lines and policies by reflecting the opinions and demands of the masses, for enlisting the masses for their implementation and for the party's forming an unbreakable whole with the masses. The party must lead all officials to make it their routine way of working to go among the masses and to establish the revolutionary way of sharing life and death with the masses among them and enlisting them for the implementation of the party's policies.

The methods and styles of work of the party must be revolutionary and people-oriented ones based on the mass line.

Giving precedence to political work, the principles of superiors

helping subordinates, and of treating them with benevolence and modesty, and other special methods and styles of work which our Party has pioneered all embody the demands of the revolutionary mass line.

When the party reflects in its lines and policies the opinions and interests of the broad sections of the masses, leads all its organizations and members, and other working people, to accept them and implement them without reserve, and establishes the guidance system and method to give full play to the creative wisdom and activeness of the broad masses in their implementation, it can be said that it has established the art of leadership which properly combines the unified leadership of the leader with the mass line.

In order to apply the unified leadership of the party and mass line to the letter, the party must radically eliminate all manner of erroneous methods and styles of work. Usurping administrative affairs, indulging in an administrative style of work, abuse of party authority, bureaucratism and subjectivism are all harmful elements that hinder the implementation of the leader's unified leadership and divorce the party from the masses. Even the slightest hint of domineering over the people, infringing upon their interests and neglecting their opinions must be eradicated. Only then can the party's technique of leadership become a genuinely powerful means for consolidating the party, strengthening the ties sealed in blood between the party and the masses and for realizing the party's leadership of the whole of society.

Party building is a cause that should be carried out through generations, and the working-class party must definitely ensure the inheritance of this cause in all fields of party building. Inheriting the cause of party building through generations means inheriting the leader's position and role in the organizational and ideological building of the party, and in establishing its art of leadership. The fundamental thing here is to inherit the centre of unity, the centre of ideology and leadership. The working-class party must definitely

ensure inheritance in its building, so as to defend its revolutionary character, develop itself continually as the party of its leader, and enhance its militant function and leadership role, thus consummating the revolutionary cause of the leader through generations.

Kim Il Sung Higher Party School must teach its students the Juche-oriented theory of Party building and train them to be reliable workers of our Party, who will add lustre to the great leader Comrade Kim Il Sung's cause of building the Juche-oriented Party through generations.

The school must give them a deep knowledge of the theories and experience of the building of our Party, so that they can acquire a high level of qualifications with which to efficiently solve theoretical and practical problems arising in the building and work of the Party.

To this end, the school must make its students study in depth the great leader's works and Party documents on Party building. The works and documents deal in concrete terms with all the theoretical and practical problems arising in Party building and the Party's work. The school must ensure that all students systematically study the works and documents that have been published at each historical period, so that they can acquire in a comprehensive way the idea of Party building and the theory of Party work that are contained in them.

In order to equip the students with the Juche-oriented theory of Party building, the school must improve the level of education in Party building.

Classes on this subject must give the students a deep and theoretical understanding of the essence, principles, rules and other issues arising in the building of the Juche-oriented Party. Only then can the problems arising in practical Party work be solved in consistency with the principles of Party work.

The subject must develop among the students the skill of putting the theory of Party building into their practical work. The teaching of

the theory at Kim Il Sung Higher Party School is aimed at correctly solving the problems arising in practical Party work. That one has knowledge of the theory does not mean that one can automatically solve all the problems arising in practical Party work. For the satisfactory solution of these problems one must not only have a theoretical knowledge of the principles of Party building, but also acquire the skill with which to translate the principles in practice. Therefore, classes on Party building must channel great efforts into developing among the students practicable ability as well as into theoretical education.

Party building education must fully equip the students with the historical experience of the building of our Party. When the students are well acquainted with the experience, they can grasp the essence, originality and correctness of the Juche-oriented theory of Party building advocated by Comrade Kim Il Sung and learn from the excellent experience and methods gained in organizational and ideological work, in work with the masses and in other fields of practical Party work. Kim Il Sung Higher Party School must teach its students the experience our Party has accumulated in every period and stage of the developing revolution in its struggle to achieve unity and cohesion, and in other fields of Party building, so as to train them to be efficient Party workers.

### **3. ON IMPROVING EDUCATIONAL ADMINISTRATION**

In order for Kim Il Sung Higher Party School to train reliable Party workers who will develop the cause of building the Juche-oriented Party through generations, it must bring about a reform in its educational administration.

The school must improve its curriculum and the level of its

student selection, as required by the developing situation.

Essentially, the school is the highest cadre training base of our Party, charged with the mission of training Party workers to occupy posts at the level of county Party committee's chief secretary and secretary. But the candidates for its main course of training and its educational content do not greatly differ from those of the Party schools in the provinces. The present state of affairs is not conducive to the playing by Kim Il Sung Higher Party School of its proper role in our Party's well-regulated system of training its workers. The main course of training of the school and the level of student selection for it should be far better and higher than those of the Party schools in the provinces. The present situation is different from that immediately after the liberation of the country, when the Party, short of officials had to train via crash courses people of worker and poor-and-hired-peasant origin who had not received even proper primary school education. It is also different from that of the days when it enrolled people who, after graduating from middle school after the war, had served in the army or held ordinary jobs, giving them university-level training. The general level of knowledge and political preparedness of our people is much higher today.

The level of knowledge of Party workers is also incomparably higher than it was in those days. The number of university graduates is large in the ranks of Party workers. The promotion of the policy of making the whole of society intellectual has resulted in the training of large numbers of people with university-standard qualifications, and their number will continue to increase. This situation demands that the work of training Party workers be freed from the outdated conventional style as soon as possible.

In the future, Kim Il Sung Higher Party School must establish a system of selecting and educating promising officials who have worked well at their posts for some years after graduating from Kim Il Sung University and other universities and the Party schools in the provinces. The work of selecting candidates for Kim Il Sung

Higher Party School is exactly the work of selecting cadres, so the school must not be indiscreet in student selection; it must select the most promising people. As the standard for enrolling its students will be changed, so it must also make rational changes in its curriculum.

The school must formulate its educational programme properly.

An educational programme indicates the general direction of school education. In line with its mission, the school must draw up its educational programme with the main emphasis on boosting the students' Party spirit, so as to train them to be staunch, loyal and dutiful to the Party and the leader, to be true servants of the people and to be Party workers possessed with high reasoning abilities and practical abilities. What is important here is to apply thoroughly the Party's policy on theoretical education. The school must map out its educational programme for efficient theoretical education and develop it continually in the direction of perfection.

The proper determination of subjects is a fundamental issue in mapping out an educational programme. The school must increase the number of theoretical subjects, on the principle of improving the reasoning power of its students while giving priority to theoretical education, and determine the subjects in a rational way with the primary emphasis on the subject of Party building, so as to impart comprehensive knowledge.

The provision of all-round knowledge is an urgent issue not only for meeting the demand of the Party to make Party workers versatile officials but also for improving their reasoning power. A comprehensive and rich store of knowledge is an important precondition for a high degree of reasoning power. A man with poor knowledge cannot reason things out properly. So, subjects must be determined rationally to give the students a comprehensive store of knowledge.

Improving the students' reasoning power through theoretical education cannot be successful only by determining the appropriate subjects. In order to train the students as Party workers possessing a

high degree of reasoning power, the school must enhance the level of theoretical education. The school must review the system and content of education in Party building, the main subject, and put emphasis on theoretical education.

The school must guard against the tendency to discuss empty theories divorced from reality and irrelevant to practice, on the plea of intensifying theoretical education. This sort of education has nothing in common with the Party's policy of strengthening theoretical education and improving the students' reasoning power.

The school must eliminate even the slightest tendency to educate the students mainly by teaching empty theories, while at the same time overcoming the tendency to neglect theoretical education and stress only practical education. When giving practical education, it must not teach practical knowledge mechanically, but teach the theory as well, so that the students can skilfully apply the knowledge in their practical Party work in various situations.

The school must pay great attention to intensifying education through practice, so that the students can have plenty of chances to put their knowledge into practical use. Combining principle with method, and theory with practice is a policy our Party consistently maintains in educational work. One cannot learn practical and useful knowledge only by studying theories at a desk. The school must organize practice so that the students can try applying to concrete Party work what they have learned through theoretical education. The school must be bold in organizing Party work practice and ensure that the students engage in practical Party work in person before taking up their posts. It must also organize plenty of lectures and discussions on situations that crop up in practice, and regularly organize the study of real-life problems, thus ensuring that the students do not lag behind reality but learn the methodology with which to solve problems arising in practical Party work.

The school must also pay close attention to putting its educational methods on a modern footing. Today's reality, when science and

technology are progressing at a very high speed, demands that methods of education be modernized in line with this. To this end, video and other modern scientific and technological educational tools must be used widely.

The school must direct efforts to improving the work of its postgraduate course. The aim of this course is to train not scholars, but theoretical Party workers. The school must define the direction of the course as mainly the study of the Juche-oriented theory of Party building, and formulate the educational programme accordingly. The course must uniformly conduct the work of training efficient theoretical Party workers equipped with the theory of Party building and the work of training hardcore educators for the cadre-training institutions of the Party.

Kim Il Sung Higher Party School must build a base for studying and disseminating the Juche-oriented theory of Party building.

The theory of building the working-class party was developed in depth and made into a comprehensive system in our era on the basis of the immortal Juche idea, becoming a scientific theory. Study of the Juche-oriented theory of Party building has become an urgent demand of our times, and it is being conducted on a worldwide scale. This school must naturally become a base for studying and disseminating the Juche-oriented theory of Party building at home and abroad.

The school must equip the base with officials who are well prepared scientifically and theoretically, and who have rich experience of Party work, and thereby enhance its role.

The school must provide its teaching staff and students with suitable conditions for working, living and studying. It must keep the school buildings and dormitories neat and tidy and convenient, thus ensuring an atmosphere of education at the highest level. The supply-work departments of the school must make the best use of the conditions for sideline work and enhance the role of the store of supplies for the convenience of the teaching staff and students in their work, everyday lives and study.

#### **4. ON IMPROVING THE ROLE OF THE SCHOOL'S PRIMARY PARTY COMMITTEE**

For the successful implementation of the tasks facing Kim Il Sung Higher Party School, the role of its primary Party committee must be improved. This will enable the school to conduct education in line with the intentions and demands of the Party, and train the students to be Party workers faithful and dutiful to the leader and prepared both theoretically and practically.

As a Party organization in the Party worker training institute, the primary Party committee of Kim Il Sung Higher Party School must work efficiently, to show the students a model of Party work.

By intensifying political guidance over educational administration, the committee must ensure that the training of students is consistent with the Party policies and the pedagogical requirements.

It is important to see to it that the educational programme is drawn up in line with the objective of education. The primary Party committee must give political guidance so that the educational programme is geared to training students to be Party workers who have a high Party spirit and who can efficiently solve the problems arising in practical Party work.

Another important thing in Party guidance over educational administration is to ensure proper educational work. The primary Party committee must ensure that education is regarded as the central task of the school and every item of work is subordinated to substantial education, which must be done to a high standard according to the Party's policy of cadre training and the principles of socialist pedagogy.

The primary Party committee must do a good job of building up the ranks of teachers well.

Teachers are in direct charge of education. Unless the role of teachers is enhanced, the work of training students to be excellent Party workers cannot be successful. The primary Party committee must channel serious efforts into reinforcing the ranks of teachers well and improving the performance of their roles.

Since the teachers at Kim Il Sung Higher Party School train Party workers, they must not only be equipped with the monolithic ideological system of the Party and prepared scientifically and theoretically, but also acquire the traits befitting Party workers. When they acquire these traits, they can assert their authority among the students and in turn help them acquire the traits in full. With a correct understanding of the importance teachers' traits have in the education of students, the Party committee must build the ranks of teachers with those who are prepared politically, ideologically, scientifically and theoretically and who also have acquired the traits befitting Party workers. It will be good in particular to build the Party building department, if possible, with workers who have actual experience of Party work. The department must teach the students the theory of Party building in depth as well as the Party work method which they can put into practical Party work. For this, the teachers in this department must have direct experience of Party work. The primary Party committee must assign to the department those who have a certain amount of experience of Party work and have graduated from the school with excellent academic achievements and laudable traits.

The primary Party committee must intensify guidance of the Party life of the teaching staff and students of the school. This is a most important task of the committee. Only when it strengthens guidance of their Party life, can the problem of substantial education, the main task of the school, and the problem of improving the academic attainments of the students and their Party spirit be solved with credit.

The committee must intensify guidance of the teachers' Party life. This will enable them to temper themselves in a revolutionary way, improve their scientific and theoretical qualifications, and impart substantial education to their students. This is also necessary for their efficient guidance of the students' Party life. The committee must undertake this work in the direction of ensuring that the teachers do their work properly by acquiring the traits befitting Party workers and improving their scientific and theoretical qualifications with a high sense of responsibility of being trainers of Party workers for the efficient performance of education. The committee must also perform its work using a methodology that is consistent with the characteristic of the duty of the teachers and their preparedness.

The primary Party committee must strengthen guidance of the students' Party life.

It is important for Kim Il Sung Higher Party School to teach its students the theory and method of Party work substantially; but it is all the more important for it to intensify the tempering of Party spirit among its students. The school must train the students as Party workers who will fight for the Party and the leader with firm faith undaunted by any adversity. For the Party spirit of the students to be tempered properly, the primary Party committee must provide intensive guidance of their Party life, thus training them in the crucible of ideological tempering.

What is important here is to ensure that all the students participate sincerely in Party life and with a correct view of it. The committee must lead them to participate in Party life faithfully, with a high degree of consciousness that they can temper their Party spirit and add lustre to their political integrity only through Party life.

Another important thing is to improve the level of reviews of their Party life. The committee must conduct substantially and in an intensive atmosphere of ideological struggle Party life review meetings organized regularly for the students, as well as before entering and before graduating from the school.

It is also important in the guidance of the students' Party life to

eliminate from among them any sense of self-importance arising from their former or present posts. If they participate in Party life entertaining this sense, they cannot be sincere in Party life and temper themselves in a revolutionary fashion through Party life. The students of both the main course and the incumbent-worker course of the school must faithfully participate in Party life as students. Party organizations in the school must see to it that the students do not resort to superficiality in their Party life out of any sense of self-importance arising from their past or present posts. If this sort of practice comes to light, they must wage a resolute struggle to overcome it.

Leading the students to study substantially is another important part of the guidance of their Party life. Studying is the main revolutionary task of the students. They must lead their Party life in close combination with their studies. The primary Party committee must guide the Party life of the students with the main stress on their studies.

In order to intensify guidance of the students' Party life, the role of the officials of the primary Party committee who are in charge of this work must be enhanced. These officials must become acquainted in detail with the Party life of the students both before their enrolment at the school and during their school days, and guide their Party life as suited to the characteristics of each student.

The role of the teachers who are in charge of classes must also be improved. Since they know their students better than anybody else, they must guide their students' Party life properly, being aware at all times that they are responsible for them.

The role of the Party cells involving the students must be raised, too. The primary Party committee must build up the Party cells of the students and improve the sense of responsibility and role of the cell secretaries.

The collective leadership of the primary Party committee must be strengthened.

The main thing in the activities of the committee is collective

leadership. Only when collective leadership of the committee is intensified can subjectivity and arbitrariness of individuals be eliminated and the problems arising be solved properly by drawing on the collective wisdom of the masses of the Party members. The primary Party committee must always discuss in a collective way new Party policies and new and important problems facing the school, such as those arising in education, so as to adopt correct measures for their implementation.

For collective guidance to be intensified, the primary Party committee must build the ranks of its members with excellent people, improve their sense of responsibility and role, and give full play to democracy in the discussion of problems, so that they can put forward their creative opinions without holding back.

The role of the primary Party committee will be enhanced when the ranks of full-time Party workers are properly built up and their sense of responsibility enhanced. The committee must build the ranks with officials who are faithful to the Party and the leader, prepared politically and practically, and possessing a seasoned method and style of work.

The Party expects a great deal from the teaching staff and students of Kim Il Sung Higher Party School.

I am of the firm belief that the school will, as in the past, train its students as genuine Party workers who will enhance the cause of building the Juche-oriented Party through generations true to our Party's policy of cadre training, thus living up to the Party's trust and expectations without fail.

# **LET US FIRMLY EQUIP OURSELVES WITH THE THEORY OF JUCHE-ORIENTED SOCIALIST ECONOMIC MANAGEMENT**

**Letter to Teaching Staff and Students of the University of National  
Economics on the 45th Anniversary of Its Establishment**

*July 1, 1991*

Forty-five years have elapsed since the establishment of the University of National Economics by the great leader Comrade Kim Il Sung. Over the past 45 years, this university has been loyal to the leadership of the Party, discharging the revolutionary tasks entrusted to it with credit.

Looking back with great pride upon the journey it has made in loyal support of Party leadership, I extend warm congratulations to the entire teaching staff and students of the University of National Economics who are celebrating the 45th anniversary of their university.

The University of National Economics has been developed into a reliable cadre-training centre of our Party, under the wise leadership of the Party and the leader. It has an excellent teaching faculty of competent scientists and teachers, solid material and technical foundations for education, such as a research institute for every branch of the national economy, and fully employs our unique style of educational system and method. Such a cadre-training centre for the management of the state economy as the University of National Economics, equipped so immaculately in terms of both the content

and method of education and the conditions for education, is rarely to be found in any country.

Over the past years, this university has trained a great number of cadres for the management of the state economy who are loyal to the Party and the leader and qualified for economic and practical affairs, so rendering a great contribution to strengthening our people's government and accelerating the revolution and construction. Among the leading officials of the state administrative and economic institutions, factories and enterprises, there are many graduates from this university who are playing a pivotal role in the work of state management and economic construction. This university has pressed on with the work of equipping officials with our Party's ideas and theory on economic management, at the same time contributing actively to the work of putting economic management on a regular footing, including the work of formulating and disseminating the regulations of socialist economic management and creating a model unit of industrial management and generalizing the experience.

I highly appreciate the success the University of National Economics has achieved over the past years, and, on behalf of the Party Central Committee and on my own behalf, extend my heartfelt thanks to the entire teaching staff and students of the university for the devoted service they are rendering to implement the Party's cadre-training policy, cherishing deep in their minds their loyalty to the Party and the leader.

The University of National Economics is the supreme temple for training administrative and economic officials with a mission to bring up leading cadres of state economic management.

The University of National Economics is now faced with an important task to support and defend the theory of Juche-oriented socialist economic management, and to embody it in a thoroughgoing way. All the teaching staff and students of the university, keenly aware of their heavy duty to the Party and revolution, must staunchly support and defend the theory of Juche-oriented socialist economic management and thoroughly embody it under any circumstances. The

University of National Economics must fully equip the state economic management officials and its students with the theory of Juche-oriented socialist economic management.

## **1. ON THE FUNDAMENTAL PRINCIPLE OF SOCIALIST ECONOMIC MANAGEMENT**

Juche-oriented socialist economic management theory is a unique man-centred theory on economic management which is evolved on the promise that the masses are the masters of economic management.

Economic management is the function that coordinates people's economic activities with a view to achieving a certain economic objective. In any society where economic activities take place on the basis of collective labour of the people there has to be economic management. The essence and fundamental principle, system and method of economic management change completely depending on who is the master of the function. In capitalist society, where capitalists rule the roost, economic management serves to oppress and exploit working people for the interests of the capitalists. On the contrary, in socialist society, in which the masses are the masters of economic management, economic management becomes a social function to coordinate the work of ensuring independent and creative economic activities of the working people.

The fundamental principle of socialist economic management is to make the masses the real masters of economic management. In other words, it is to help the masses to exercise their actual right and perform their responsibility and role to the full as the masters of economic management.

Whether to make the masses real masters of economic management or not is the fundamental question arising in socialist economic management, and how to solve this question will decide success in

socialist economic construction and the destiny of the socialist system.

When the masses become the masters of state power and the means of production, social conditions will be created for them to take the position of master and fully perform their responsibility and role as such even in economic management. The creation of such social conditions, however, does not mean that the masses take the position of master and discharge their responsibility and role to the full as such in economic management of their own accord.

In order to help the masses to become masters and fully perform their responsibility and role as such in economic management, economic management in socialist society must be geared to their interests and demands. Even if social conditions have been created for the masses to become the masters of economic management through the elimination of capitalist ownership and the establishment of socialist ownership, the masses would still be unable to exercise their rights as masters and perform the responsibility and role as such to the full in economic management unless economic management accords with their aspirations and demands.

Only when economic management is made to be the business of the masses themselves, meeting their aspirations and demands, can the entire working people take part in it with the attitude of a master and give full rein to their creative ability in economic construction. In order to induce the masses to take part in economic management with the attitude of a master and display their creative ability to the maximum, it is important to elevate their political awareness and creative enthusiasm. Socialist economic management requires that every problem is solved by developing the political awareness of the masses, the master, and mobilizing the creative energy and wisdom of the working people. It is only when the masses become the real masters of economic management that the national economy can form a single productive organism and display the full might of collectivism, constantly developing at a high speed.

Consolidating and developing the relations of comradely unity and cooperation continuously in socialist economic management is a

major problem arising in making the masses the real masters of economic management. The independent and creative economic activities conducted by the masses as the masters can be promoted successfully only when they are based on collectivism. Man is a social being who is living and active in relationship with society and therefore, he can meet his demand for independence and play his creative role to the full only within the bound of a social collective. That in socialist society the masses take the position of master and perform their responsibility and role to the full as such in economic management is also ascribable to the fact that socialist society is based on collectivism, and unity and cooperation constitute the main aspect of the social relationship. As far as the management of the socialist economy is concerned, only when the economic activities of collective and individual working people are coordinated in a unified way and the relations of comradely unity and cooperation are developed properly is it possible to make the masses the real masters of economic management.

The fundamental principle of the socialist economic management reflects the character of socialist society. Socialist society takes on a communist character as it belongs to the early stage of communist society, while at the same time assuming transitional character in that it is immature as compared with the high stage of communist society.

With the progress of socialist economic construction and the ongoing process in which the transitional character of socialist society is overcome, the fundamental principle of socialist economic management is embodied in a more complete way, and the system and method of economic management based on it are developed to more perfection.

Socialist economic management assumes its inherent characteristics different from the capitalist industrial management based on individualism, for it reflects the communist character of socialist society.

Socialist economic management requires that main emphasis is given to political guidance.

Party leadership is the lifeline of socialist economic management; it is the main source of the advantages and vitality of the latter. Party leadership in socialist economic management is realized through political guidance over the economic activities of people. Socialist economy can be managed and operated properly in accordance with its intrinsic nature only under the political guidance of the Party.

The political guidance of the Party is the basic guarantee for giving full rein to the creative ability of the masses in economic activities. The advantage of the socialist economy is that it brings the inexhaustible creative ability of its master, the masses, into full play. The masses can display their creative power to the maximum only when they are united into a single socio-political organism on the basis of a collectivist outlook on life. It is the working-class Party that unites the masses into a socio-political organism equipped with great creative power. Only under its leadership can the masses be awakened and organized to be linked with the leader by the same bond of blood relationship and possessed of invincible might. It is only when the political leadership of the Party is fully secured that it is possible to thoroughly equip all the participants in the economic activities with the revolutionary idea of the leader, firmly unite them behind the Party and the leader, and forcefully push ahead with socialist economic construction by giving fullest rein to their creative power and wisdom.

The political leadership of the Party makes it possible for economic institutions and enterprises to manage and run the economy in accordance with the demands and interests of the masses. The guiding principle in this undertaking is the Party's lines and policies. Party lines and policies illuminate the objectives and direction of struggle, the strategy and tactics, concrete tasks and ways for safeguarding and materializing the independence of the masses in every period and at every stage of revolution and construction. When the political leadership of the Party is fully ensured so that all economic institutions and enterprises defend and implement the Party's lines and policies to the letter, the economy can be managed and run to meet demands and interests of the masses.

The political leadership of the Party is essential for adhering to revolutionary principle and embodying it in economic management. Only when it is secured is it possible to thoroughly overcome all sorts of Leftist and Rightist deviations, including the elements of capitalism, in economic management, defend and maintain the socialist economic system based on collectivism, and consolidate and develop it continuously.

Socialist economic management requires that the economy is managed and operated in a planned way under the unified guidance of the state.

Developing the economy rapidly in a planned way under the unified guidance of the state is an essential requirement of socialist economy. Only when the national economy is developed rapidly in a planned way can the socialist economic system be steadily consolidated and developed and the development of productive forces stepped up so that the masses are fully provided with independent and creative lives materially.

The planned and balanced development of socialist economy at an uninterrupted high speed can be fully ensured only when the economy is managed and run under unified state guidance. Only the unified control and guidance by the state over the economy makes it possible to work out the plan for the development of the national economy as suited to the aspirations and demands of the masses and properly organize and guide its fulfilment and establish discipline for carrying out the state plan, so as to rapidly develop the national economy in a planned and balanced way. It is only when the economy is managed and operated in a planned way under unified state guidance that it is possible to make rational use of labour and the natural resources of the country and realize planned production and distribution, accumulation and consumption so as to promote socialist enlarged reproduction on a large scale, and to rapidly develop science and technology and establish reasonable links between scientific and technical process and production and so raise productivity.

The imperialists and reactionaries are vilifying that socialist planned

economy brings down productivity, impedes technical development and suppresses producers' creativity because it is the economy run by the state in an "administrative, bureaucratic way", while viciously attempting to turn it into a capitalist market economy. Capitalist market economy, however embellished it may be, cannot cover up its anti-popular character of bringing exploitation and oppression, unemployment and poverty down upon the masses. In those countries where socialist planned economy has been replaced by capitalist market economy at the hands of the advocates of return to the bourgeois system, socialist ownership has given way to capitalist ownership, the economy is tottering in a quagmire of confusion and crisis, people's lives are getting worse with the passage of time due to the decline in production, large-scale unemployment, a dearth of commodity goods and skyrocketing prices, and the economy is being relegated into a dependent economy. The one and only way to defend the socialist planned economy and display its advantages to the full is to further the unified state guidance under the leadership of the Party. We must resolutely smash the attempts of the imperialists and the advocates of return to the bourgeois system to replace the socialist planned economy with a capitalist market economy, and staunchly defend and maintain the unified guidance of the state.

Socialist economic management requires that the mass line is implemented to the letter.

In socialist society, where the masses are the masters, the mass line should be implemented to the full in economic management, too, in keeping with the nature of the society. Our Party's mass line is the fundamental principle of mass guidance which has been newly clarified by the principles of the Juche idea. In socialist economic management the opinions of the producer masses should be respected, their interests defended, and all problems arising in economic management solved by relying on the revolutionary enthusiasm and creative zeal of the producer masses, to meet the requirements of the mass line. The leading officials of state economic institutions and enterprises, guided by the requirements of the mass

line, must always defend the interests of the masses thoroughly and serve them faithfully, believe in their strength and go among them, sharing life and death, weal and woe with them and mobilizing their strength and wisdom. Then whatever problem arises in economic management, it can be solved successfully.

In socialist economic management the mass line is implemented to the letter only when it is combined with the unified guidance of the state. It is only when the mass line is carried out to the full that socialist economic management can be economic management for the masses and truly serve their interests. In addition, it will become an undertaking of the masses themselves as they take part in it with the attitude of a master and carry out Party policy and its embodiment, the state plan, helping and leading each other forward and displaying their high sense of revolutionary enthusiasm and creative zeal.

The practical experience of our socialist economic management shows that only when a struggle is launched vigorously to implement the mass line in economic management can economic management be turned thoroughly into an undertaking for and of the masses. Our Party has helped the officials of the state economic institutions to wage an uninterrupted struggle to oppose bureaucratism and implement the mass line in the guidance and management of the socialist economy; in this course, it has established a revolutionary working system and working method and so found a brilliant solution to the problem of carrying out the mass line in economic management.

Socialist economic management also has a characteristic which reflects the transitional character of socialist society. The transitional character of socialist society cannot determine the essential character of socialist economic management, but taking it into account is of great importance in economic management. Proceeding from the transitional character of socialist society, socialist economic management allows enterprises to have relative independence in their management activities and make use of material incentives for labour, and commodity and monetary relations as well as the law of value as

means of economic management. In socialist economic management one must not neglect the transitional character of socialist society, considering only the communist character absolute.

In socialist economic management you must take into account both the communist character and transitional character of socialist society. What is important in solving the problem of economic management in keeping with these characters is to suitably apply economic laws and categories which reflect the transitional character of socialist society and meet the collectivist nature of socialist society. The economic laws and categories related to the transitional character of socialist society mirror the socio-economic conditions of socialist society, which still retains the remnants of old society. In socialist economic management you must not ignore them or consider them absolute, giving undue importance to them. If you regard them as absolute, elements of capitalism might spring up, bringing about serious consequences in which the socialist economy may degenerate into a capitalist economy. In socialist economic management you must use them sizably to meet the collectivist nature of socialist society so that they serve as economic means to bring the advantages of the socialist system into play.

The advocates of modern social democracy who have been setting too much importance on economic laws and categories, considering them absolute, are now going to the length of introducing a capitalist market economy—the way leading them to give up socialism and revive capitalism. In socialist society economic laws and categories reflecting the transitional character of socialism must be used to better develop the relations of unity and cooperation based on collectivism and consolidate the socialist planned economy; they must not be used to foster individualism and egoism and restore the capitalist market economy. Collectivism and individualism are fundamentally opposed to each other, and the socialist planned economy based on collectivism is by no means compatible with the capitalist market economy based on individualism.

We must make proper use of economic levers, which reflect the

transitional character, to meet the essential characteristics of socialist economic management, so that they render effective service to opposing individualism and egoism, embodying the collectivist principle to the letter, intensifying the unified, planned management by the state of the economy, and bringing the advantages of the socialist planned economy into full play.

The main task of socialist economic management is to step up socialist economic construction to the maximum through giving full scope to the advantages of the socialist economic system, so as to lay down strong material and technical foundations of socialism and communism and provide the masses with fully independent and creative lives. The socialist economic system can display its advantages to the full only when the guidance and management of the socialist economy are conducted efficiently under the wise leadership of the Party and the leader. In our country the essential advantages of socialist economic system as a whole are brought into full play because the most scientific solution has been found to the matter of socialist economic management under the wise leadership of the Party and the leader.

The fundamental principle of socialist economic management is embodied in the basic principle of economic management.

The great leader Comrade Kim Il Sung has pointed out the basic principles of socialist economic management scientifically by generalizing the rich experience he has gained in economic management while wisely organizing and leading the socialist economic construction.

The basic principle of socialist economic management defined by the great leader is to properly combine political guidance with economic and technical guidance, unified state guidance with the creative initiative of each unit, democracy with undivided leadership, and political and moral incentives with material incentives. In other words, it enables the state economic institutions to offer economic and technical guidance under the political guidance of the Party, to enhance the initiative of each unit on the basis of fully ensuring the

unified, planned guidance of the state over it, to give undivided leadership on the condition that democracy is ensured, and to properly combine material incentives with political and moral incentives with main emphasis on the latter.

The basic principle of socialist economic management is the revolutionary principle which makes it possible to maintain the revolutionary principles of the working class in economic management and manage and run the economy scientifically and rationally in accordance with the essential nature of the socialist system.

As the theory of Juche-oriented socialist economic management has given a scientific clarification of the fundamental principles and guide with the masses as the centre, a genuine way has been developed for the masses to take the position of master and perform their responsibility and role as such in production and management. In the fact that the fundamental principles and guide of socialist economic management have been pointed out lies the originality and advantage of Juche-oriented economic management theory.

The preceding revolutionary theory of the working class, due to limitations in its material-centred world outlook and lack of practical experience in socialist construction, failed to give scientific elucidation of the fundamental principles and guide of socialist economic management. In the past, several countries resorted mainly to economic and technical guidance, administrative methods and material incentives in their guiding and managing the socialist economy; these methods fostered bureaucratism in economic management and developed the growth of the remnants of obsolete ideas such as individual egoism and self-centredness among the people, so that the advantages of the socialist system could not be brought into full play.

The advocates of modern social democracy are now introducing capitalist methods in economic management, thus turning socialist economy into capitalist economy. Capitalist economic management is fundamentally antagonistic to socialist economic management. In capitalist society the right to industrial management lies in the hands of

the capitalist, the owner of the means of production, while the producer masses, being the slaves of capital, have no right to management. The relations between the capitalists and producer masses are characterized by class antagonism and struggle. The capitalist industrial management system is a despotic system which coercively subordinates the producer masses to management activities for the capitalist, and an anti-popular exploitative system binding the producer masses with money and oppressing them. Such a reactionary system is being forced by the advocates of modern social democracy upon the producer masses. They are making use of unemployment as the means of increasing labour intensity, changing human relations into commodity and monetary relations, rejecting party leadership and centralized planned guidance of the state, and advertising privatization of industries and unrestricted free competition. Steeped so deeply in the view that material is almighty, they regard the masses not as the most dignified being with ideological consciousness of independence, but as vulgar beings who merely seek to satisfy their own individual avarice, not as powerful beings equipped with creative ability, but as powerless beings controlled by material and economic conditions. It is foolish of them, arrested by such a mistaken view of and attitude to the masses, to attempt to deal with the challenging difficulties in socialist economic management through the introduction of a capitalist market economy and the employment of individualistic methods. The present-day horrible state of affairs in several countries shows that if the matter of socialist economic management is viewed with material or profits as the centre, not the masses, it is impossible to bring the advantages of socialist economic system into play, still less maintain the socialist system itself.

In our country, under the leadership of the Party, we have established a people-centred economic management system and method which faithfully serve the masses and give full rein to their creative role, in keeping with the fundamental principles and guide of socialist economic management, so finding a brilliant solution to the matter of socialist economic management in accordance with the

revolutionary principles of the working class and the intrinsic nature of the socialist system. The practical experience in socialist construction vindicates confidently that the one and only way to deal with economic management is to adhere to the fundamental principles and guide of economic management clarified by Juche-oriented socialist economic management theory.

Clearly aware of the validity and advantage of Juche-oriented socialist economic management theory based on the fundamental principle of the people-centred socialist economic management, we must embody it thoroughly in socialist economic management.

## **2. ON THE SOCIALIST ECONOMIC MANAGEMENT SYSTEM**

Establishing the socialist economic management system properly is of great significance in consolidating and developing the socialist economy and bringing the advantages of socialism into full play.

Economic management system means the work system and structural system of management organizing and guiding the national economy. In economic management the work system means the system and order whereby the fundamental principles and guide of economic management are to be embodied; the structural system of management is the system and function of the economic managerial structures and of their mutual relations. Only when the economic management system is properly set up in socialist society can the direction and regulations of the activities of economic managerial structures and of their members, as well as their positions and roles, be defined correctly and their activities be geared properly into one another. When the economic management system is established suitably to meet the intrinsic nature of the socialist system and improved to perfection as required by the developing reality, the

socialist economic system can display its advantages and vitality to the full and develop itself continuously; if not, the socialist economic system will go through gradual disintegration and end up degenerating into a capitalist one. The socialist economic management system is a matter of vital importance, bearing upon the fate of the socialist economic system.

Establishing the socialist economic management system and bringing it to perfection is a very difficult and complicated undertaking. This is a social revolution to liquidate the old economic management order, and a creative undertaking to establish and consolidate a new socialist economic management order. An important aspect in this undertaking is to eliminate the remnants of capitalist economic management order in industry, agriculture and all other branches of the national economy and establish a new socialist economic management system based on the revolutionary principle and guide. The socialist economic management system can serve as a powerful weapon to maintain and develop the socialist economic system and bring its advantages into full play only when the new socialist economic management order is established on a full scale in all sectors of the national economy.

Developing the socialist economic management order as a whole to perfection is the process in which the economic management order reflecting the communist character is constantly consolidated and developed, while the economic management order keeping the transitional character is gradually disintegrated in order to improve the socialist economic management system to perfection as required by the law governing the process of establishing the socialist economic management system, the prototype of the communist economic management on which the socialist economic management should firmly rely throughout the historical period of its transition to communist economic management, must be created.

The great leader Comrade Kim Il Sung created the Taean work system by embodying the Chongsanri spirit and method in the domain of economic management in the early 1960s, when in our country the

socialist system was established and the overall technical transformation was under way, and so brilliantly accomplished the historical task of creating the prototype of communist economic management and opened up a new era of socialist, communist economic management. The establishment of the Taean work system was a historic revolution which effected a remarkable turn to communist economic management system whereby the economy is managed and run under the collective guidance of the Party committee.

The most advantageous Taean work system which meets the intrinsic nature of the socialist system is the Juche-type economic management, whereby the economy is managed and run scientifically and rationally through the implementation of the mass line under the collective guidance of the Party committee. Its essence consists in the fact that it embodies the Juche idea and revolutionary mass line based on it. It is a unique economic management system which combines the monolithic leadership of the Party and the centralized, planned guidance of the state with the mass line. This is indeed a people-centred economic management system, whereby the masses are the real masters of economic management, managing and running the economy scientifically and rationally, and a communist-type economic management which fully embodies the collectivist principle, "One for all and all for one".

The Taean work system is a work system whereby economic institutions and enterprises carry out all management activities under the collective guidance of their Party committees.

The collective guidance of Party committees is essential in the Taean work system. The Taean work system requires that the Party committee, being the supreme leadership body of each unit, should collectively discuss and decide all problems arising in economic management, and Party officials and administrative and economic officials should perform their respective duties as discussed and decided upon by the Party committee.

Collective guidance by the Party committee is political guidance, namely, guidance based on Party policy, over economic activities. It

is different from administrative guidance or economic and technological guidance of administrative and economic bodies. The collective guidance of the Party committee, the political leadership body, has nothing in common with the practice of taking administrative work upon itself or administrative method. It is to define the direction and way for implementing the economic policies of the Party by relying on the collective wisdom of the masses and to move the masses by political method, so that what has been discussed and decided at the Party committee is implemented accurately. Political guidance, namely, guidance based on Party policy, over economic activities—this is the underlying characteristic of collective guidance by Party committees.

Collective guidance by the Party committee makes it possible to ensure top priority to political guidance and organically combine political guidance with economic and technological guidance, for it requires administrative and economic officials to carry out economic and technological work and administrative and organizational affairs, and officials of the Party and working people's organizations to conduct political work, in the direction and according to the requirements discussed and decided collectively at the Party committee. It makes it possible to eliminate individuals' subjectivity and arbitrary decisions, to collectively discuss and decide direction and methods for carrying out economic tasks through summing up the aspirations and demands of the broad masses of producers, and to fulfil them successfully by stimulating the revolutionary enthusiasm and creative zeal of the producer masses. According to the decision of the Party committee, it helps the leading administrative officials to conduct supervision in a determined way and induces Party and working people's organizations to inspire the masses, and politically ensure that the unified supervision of the leading administrative officials is fully realized on the basis of the masses' high sense of consciousness.

The proponents of modern social democracy are rejecting Party guidance over economic work. If Party guidance, that is, political guidance over economic work, is negated, management activities

cannot be organized and carried out in the right political direction, nor can the political work to educate people and rouse them to the implementation of economic tasks be conducted properly. Giving no Party guidance to economic work is, in essence, as good as negating Party leadership over socialist economic construction, and abandoning the revolutionary principles of the working class. The further our revolution is developed, the more we must intensify Party guidance over economic activities, lest a slightest element of capitalism and revisionism is manifested in our socialist economic management.

The Tsean work system requires that priority is given to political work, economic tasks fulfilled through mobilizing the producer masses, and help rendered responsibly by the higher echelon to the lower echelon.

Giving precedence to political work and for the higher echelon to help subordinate ones in economic management is the major requirement for implementing the mass line, and an important guarantee for ensuring scientific and concrete guidance. It is the work order under which the collective guidance of Party committees encourages the broad masses to involve themselves voluntarily in the accomplishment of economic tasks by giving priority to political work, and induces the higher echelons to actively help the lower ones politically and ideologically, economically and technologically. The work order of giving precedence to political work and inducing the higher echelons to help the lower ones, enables the working people to sincerely work for society and the collective on purpose and of their own will, to strengthen unity and cooperation and to carry out socialist cooperative production most creditably.

The Tsean work system is the system of managing and operating the economy in a planned way.

The socialist economy has the possibility of developing in a planned and balanced way on the basis of social ownership over the means of production. This possibility can be translated into reality only when a scientific work system, whereby the economy is managed and run to meet the demands of the law of planned and

balanced development of the national economy, is established and the masses are inspired properly.

The Taean work system firmly ensures the planned and balanced development of the national economy by establishing the system and order through which the centralized state guidance and the mass line are combined under the leadership of the Party in formulating the plan and implementing it. The question to be solved on a priority basis in establishing the system of planned management and operation of the national economy is to eliminate subjectivity of state planning organs and any self-centred practice of producers in planning work, properly combine the demands of the Party and state with those of producers, and coordinate the economic activities of all branches and units of the national economy into gear to the finest detail. The Taean work system requires the officials of state planning organs and higher echelons who are well-informed of the demands of the Party and state and the economic life of the state as a whole, to formulate the plan through wide-scale discussion with the producer masses so that the plan becomes the plan of the masses themselves. It turns the planning departments of economic organs and enterprises into the planning cells of the state planning organs and enables the planning work to be conducted under the unified leadership of the State Planning Commission and brings the planned indices to come into gear concretely from below upwards. For such characteristics, the Taean work system becomes the work system which ensures correct embodiment of our Party's policy on unified and detailed planning, the work system that promotes planned management and operation of the socialist economy through finding a satisfactory solution to the problem of planning arising in socialist economic management.

The Taean work system is the system of properly combining science and technology with production.

The socialist economy is an economy which is developing on the basis of objective laws and advanced science and technology, an economy standing on a highly modernized and scientific footing. The unified development of science and technology and production

constitutes the major characteristic of the development of contemporary production. The incessant, rapid development of contemporary production is achieved through the process of developing science and technology and introducing their achievements in production in time and on a wide scale, while guidance over production is made to be the process of realizing scientific and technological guidance. The Tsaen work system makes it possible to decisively step up scientific and technological guidance, give top precedence to scientific and technological development, and, for the introduction of their achievements in production, gear science and technology organically into the development plan for production and actively push it ahead. It makes it possible to achieve a proper combination of science and technology with production, for under this system the chief engineer of an enterprise, who is well-informed of technological affairs, works as the chief of staff, taking unified control of all affairs directly related to production and giving comprehensive guidance over the process. One of the advantages of this system consists in the fact that it gives rein to the revolutionary enthusiasm and creative zeal of the producer masses on the one hand, and combines science and technology with production and puts production on a high scientific and technological footing on the other, thus promoting high-speed development of the economy.

The Tsaen work system is the system which provides for rational production by making effective use of economic levers.

Economic levers are an important means of managing and running the socialist economy rationally. The basic problem in using economic levers is to make proper use of each of them to suit the collectivistic character and the law governing the development process of socialist society. The order by which to ensure rational production by making proper use of economic levers has been established perfectly through the Tsaen work system. The Tsaen work system considers the principal motive force of the development of socialist economy to be the high sense of revolutionary enthusiasm and creative zeal on the part of the working people and, on the basis

of giving top priority to political work aimed at elevating them ceaselessly, makes it possible to use economic levers as a means of ensuring planned and effective production.

The Tsaen work system ensures overfulfilment of quantitative indices of production through improving the qualitative indices, by establishing the order whereby both the quantitative and qualitative indices of production are fixed scientifically to suit reality and management activities are conducted successfully in consideration of both. It makes it possible for materials supply agencies to supply materials as planned and contracted through commercial form. If the planned supply of materials is realized through commercial form, it is possible to meet production quotas without difficulty and with less materials. Through the order whereby work norms are fixed scientifically, manpower resources are managed on this basis, and the leverage of labour reward is made use of reasonably, the Tsaen work system helps to increase the efficiency of labour and production and ensures production with less manpower. It makes it possible to make correct economic calculation and increase profitability by making good use of financial leverage, thus ensuring rational production for greater benefits accruing to the state. It allows for effectuation of a self-balancing system on the principle of inducing enterprises to conduct management activities creatively with relative independence under the planned guidance of the state. In this way, it makes the self-balancing system serve to realize collectivist principles and the planned, balanced development of the national economy more effectively, and to improve the effectiveness of production and management activities.

The Tsaen work system establishes the order whereby economic leverage is used accurately to meet the collectivist nature of socialist society, so that economic leverage makes an active contribution to bringing the advantages of the socialist economic system into play and ensuring rational, planned production.

It is the most advantageous socialist economic management system, which is embodied as a whole in all branches of our national

economy. Our economic management systems of all kinds, such as the agricultural guidance system characterized mainly by county cooperative farm management committees, and the planning system which materializes unified and detailed planning, constitute a system whereby the economy is managed and run in a planned and scientific way through implementing the mass line under the collective leadership of Party committees as required by the Taean work system. The socialist economic management system established throughout our country, the main content of which is the Taean work system, is our unique style of economic management system. The historical experience in the solution of the matter of socialist economic management indicates that there is not and cannot be any other better economic management system in socialist economic construction than the Taean work system. We must feel great pride and self-confidence in having the most advantageous socialist economic management system and staunchly defend and fully apply the Taean work system, the Juche-oriented socialist economic management system, without any vacillation no matter what wind may blow.

This year marks the 30th anniversary of the creation of the Taean work system. Over the past 30 years, great successes have been achieved in the struggle to apply the Taean work system. Following up these successes, we must apply this system more thoroughly.

To this end, the collective guidance of the Party committee must be intensified so that collectivity proves its worth in actual economic management. The great strength of the Taean work system consists in the fact that it mobilizes the creative power and wisdom of all people involved in economic activities to the maximum under the leadership of the Party. All branches and units of the national economy must deal with all problems arising in economic management through collective discussion under the guidance of the Party committee; they must not tolerate individual subjectivity and arbitrariness in this undertaking. Party, administrative and economic officials must cooperate with one another and strengthen comradely unity in their work. In particular, the leading officials of each enterprise, that is, manager, Party secretary

and chief engineer, must form a trinity, each discharging his or her responsibility in their respective post, and closely cooperating with each other as comrades. Suppose the manager of an enterprise is the commander, the Party secretary equals political commissar. The senior Party officials of an enterprise must not take over administrative affairs, ruling the roost. Bearing in mind the fact that usurping administrative affairs is the major hindrance to implementing the Tsean work system in economic guidance and industrial management, Party officials must effectively conduct political work and ideological education for the working people to ensure administrative and economic work as discussed and decided upon by Party committees, so that the officials, technicians and workers make concerted efforts, displaying their responsibility and creative initiative to the full in fulfilling economic tasks. The manager and chief engineer must always take a sincere attitude towards Party guidance and play their responsibility and role to the full as befits leading administrative officials to make matters discussed and decided upon collectively by the Party committee implemented to the letter.

In order to improve guidance and management of the socialist economy through the full implementation of the Tsean work system, administrative and economic officials must deal with economic and technical affairs and administrative and organizational affairs in a responsible and creative way, on the principles of giving priority to the development of science and technology and developing economic effectiveness and the quality of products.

Developing science and technology, economic effectiveness and the quality of products is an important task to be fulfilled in organizing administrative and economic affairs. The more intensively socialist construction is promoted, the greater becomes the demand for the development of science and technology, economic effectiveness and quality of products.

Developing science and technology is the basic factor for improving economic effectiveness and quality of products; developing production on the basis of rapid development of science

and technology is the main trend of economic development in our era. One of the important advantages of the Taean work system is that it vigorously promotes technical development through intensive guidance over science and technology. We must give top priority to the development of science and technology, so as to develop science and technology of the country to world standard as soon as possible. An important aspect of the work to develop science and technology on a priority basis is to work on an accurate plan for the development of science and technology and efficiently deal with supply work for its fulfilment. The plan for the development of science and technology must be formulated accurately to meet the requirements of the work to make the national economy Juche-oriented, modern and scientifically-based, and the specific situation of each unit concerned. We must supply the equipment, materials and funds necessary for its fulfilment on a priority basis, actively introduce successes of scientific and technological research into production in time, and vigorously launch a mass technical innovation campaign, so that all technicians and workers become creators and innovators of new technology. While developing the technology of the country with a main emphasis on our internal efforts, we must actively accept the achievements of advanced technology of foreign countries.

Improving economic effectiveness is the major way to ensure a constant high speed of socialist enlarged reproduction through economizing social labour and increasing net social income. Economic institutions and enterprises must take hold of and constantly improve the qualitative indices of production such as labour productivity, standard of material consumption, cost of products and the like, thus increasing the effectiveness of production. In promoting technological development and investment into capital construction, too, it is important to organize economic work to the last detail on the basis of scientific calculation, with a main emphasis on raising economic effectiveness.

All production units must thoroughly establish scientific quality control so as to improve the quality of products, with a correct

understanding of the fact that improving the quality of products is important in economizing social labour, increasing the effectiveness of production, improving people's living standards and developing trade with foreign countries.

In order to implement the Taeon work system to the letter, it is imperative to improve the economic management structure to perfection to meet the requirements of developing reality.

The socialist economic management structure system takes its basic mission to be to constantly develop production and technology by thoroughly implementing the Taeon work system.

The economic management structure must be organized on the principle of properly combining unified state guidance with the creative initiative of enterprises and local areas. The proper combination of unified state guidance with the creative initiative of enterprises and local areas is realized through the reasonable demarcation of responsibility and authority between the state and enterprises, and between the state and the local administrative and economic institutions. If enterprises and local areas are not given power to some extent, but are only held in tight control, simply because the socialist economy is a centralized economy, it is impossible to enhance the independence and creative initiative of enterprises and local areas; on the contrary, if excessive authority of economic management is transferred to enterprises and local areas on the excuse of increasing the latter's creative initiative, then the centralized guidance of the state would become weak and the socialist economy would be brought into a mess. The socialist economic management structure must be steadily improved on the principle of empowering enterprises and local administrative and economic institutions with authority to some extent to develop their sense of independence and creative initiative, on the basis of intensifying centralized, planned guidance of the state.

The economic management structure must be organized on the principle of properly combining productive features and regional features. Only then is it possible to find full solution to important

problems arising in economic development and economic guidance, such as the matter of effectively ensuring specialized production and cooperative production, the matter of intensifying technological guidance over production, and the matter of bringing guidance close to reality.

It must be developed on the principle of ensuring a balanced combination between political guidance, economic and technological guidance, and administrative and organizational guidance. This is an important way of scientifically managing and operating the modern, large-scale socialist economy through combining economic and technical work closely with administrative and organizational work, while giving top priority to political work as required by the Taean work system.

It must be organized in the way of streamlining the structure as much as possible and strengthening the subordinate units. It is only when it is streamlined to help the subordinate units play their role to the full that the economic management structure can effectively render help to producers.

With a view to fully implementing the Taean work system and bringing its advantages to the full, a powerful campaign must be launched to regularize economic management.

Regular economic management is the mode of management and operation which induces the economic management body and the people involved in it to carry out activities in an orderly and regular way according to the established management regulations. It makes economic management work to suit the nature of socialist society based on collectivism and the characteristics of the modern, large-scale socialist economy. When economic management is put on a regular footing, well-regulated order is established whereby all management officials and producers work as one as required by the regulations of economic management, and the requirements of the socialist economic management system are realized accurately in the every-day economic activities of all branches and units of the national economy. Regular economic management is a powerful way to

consolidate the Taean work system organizationally and bring its advantage and vitality into the fullest play.

In order to realize regular economic management, it is important to work out realistic and effective regulations of economic management. The regulations of economic management must be made to meet the requirements of the Taean work system on the basis of the practical experience of our socialist economic construction, and to prove its worth in helping officials to display their creativity in their work. The terms of reference of the management departments of economic institutions and enterprises must also be made effectively. The regulations of economic management and terms of reference must be improved to perfection to meet the requirements of developing reality.

Developing a model unit well and generalizing its experience is of great importance in putting economic management on a regular footing. Creating a positive example in a unit and generalizing it is our Party's traditional work method. The economic guidance institutions must work well to further improve the management and operation of the model units already established in all branches and generalize the experience gained in regular economic management.

In order to promote economic management on a regular basis, it is important to establish a well-regulated system for training and re-educating the leading officials of units at all levels on a regular basis and give effective education to economic management officials.

With a view to implementing the Taean work system, it is imperative to thoroughly establish the system of reviewing daily production and financial affairs created by our Party.

This is our unique style of mass industrial management system, which embodies the requirements of the Taean work system as a whole.

It is the industrial management system of the masses themselves whereby the review of production and the review of financial affairs are held in gear with each other every day with the workteam as the main unit with the active involvement of the producer masses, the production activities of the unit and its every member are estimated

collectively through proper combination between political and moral incentives and material incentives and industrial management is improved regularly on the basis of the creative opinions of the masses. Practical experience shows that the system of reviewing daily production and financial affairs is an advantageous and viable mass industrial management system which forcefully stimulates the campaign for increased production and economy at all branches and units of the national economy and induces the producer masses to fulfil their responsibility and role as the actual masters of industrial management.

The system serves as a powerful means even in putting economic management on a regular basis. It requires that all members of the workteam take charge of every aspect of such industrial management work as technical affairs, equipment, materials, manpower and finance, along with production, and that the producer masses themselves review both the fulfilment of the daily production plan and the financial management affairs in gear with each other every day, thus ensuring effective, regular economic management.

We must consolidate and develop this system, of which the validity and advantages have already been proved through practice, so as to bring the vitality of the Tae'an work system into full play.

It is important to efficiently promote the work of generalizing the achievements and experience gained in implementing the Tae'an work system, and of finding out the deviations hindering the process of establishing the Tae'an work system and correcting them one by one, by adopting scientific methodology.

The Tae'an work system is an ideal form of economic management which represents the present-day and future process of constructing socialism and communism. To defend and implement the Tae'an work system—this is the major key to frustrating the anti-socialist manoeuvres of the imperialists and modern social democrats and bringing the advantages of the socialist economic system into full play, so as to effect a revolutionary upswing in socialist economic construction.

All the leading economic officials and working people must work actively to defend and implement the Tsean work system, thus steadily improving the guidance and management of the socialist economy.

### **3. ON THE SOCIALIST METHOD OF ECONOMIC MANAGEMENT**

The method of economic management is a matter of great importance in the theory and practice of socialist economic management.

The socialist economy is managed and operated by a certain method of economic management; the method of economic management renders a great influence on the in-depth development of the socialist economic system as a whole. The socialist economic system is a new economic system established on the basis of having overthrown the capitalist economic system in a revolutionary way. Hence, the method of its management and operation should be created in a new way on the socialist principle. If the economic system in socialist society is managed by capitalist methods, the socialist economic system might go through gradual erosion and be unable to display its advantages, putting the socialist system in jeopardy.

The earlier revolutionary theory of the working class failed to find a correct answer to the problem of the method of guidance and management of the socialist economy. In the past, due to lack of accurate theory on the socialist method of economic management and practical experience in the management of socialist economy, quite a few socialist countries adopted without due consideration the industrial management method which had been employed by the then developed capitalist countries, with the result that the method of economic management has been affected by many capitalist elements.

The historic task of creating a new socialist method of economic management has been successfully accomplished at last by the theory on the Juche-oriented socialist economic management. This theory gives comprehensive and scientific answers to all problems arising in the matter of finding a solution to the socialist method of economic management, ranging from its essence and principles of application to concrete methodology.

The management and operation of the socialist economy is the process of realizing a combination between political guidance, economic and technical guidance and administrative and organizational guidance, and this process requires the application of various means and ways. The method of moving people through the application of those means and ways is precisely the method of managing and operating the socialist economy.

Every method to be employed in socialist economic management must be collectivistic in essence. In other words, the socialist method of economic management must base itself on collectivism and serve to realize it. Collectivism requires that the interests of the collective be put in the first place of consideration and everything be geared to fully realize it while the interests of the individual members of the collective are defended. The principle of the application of economic management method in socialist society serves to satisfy the demands of individuals on the basis of meeting the demands of the social collective before anything else, and to place main consideration on the consolidation of the unity and cooperation of the social collective while bringing the creative initiative of all members of the collective into full play.

Individualism is fundamentally opposed to collectivism. The method which is based on individualism and incites egotism is the capitalist method of economic management, and this cannot be a socialist method of economic management in any case. The capitalist method of economic management, if applied in the management of the socialist economy, will give rise to fundamental change of the socialist economic system itself.

Opposing individualistic method and maintaining collectivist

method is an important matter bearing upon the destiny of the socialist economic system. If one takes the road of destroying the social ownership of the means of production and restoring capitalist private ownership as a whole while adopting the capitalist method of economic management based on individualism, the socialist planned economy will break down and a capitalist market economy will be revived. Needless to say, various means and ways can be applied in socialist economic management, depending on the characteristics of certain projects or specific circumstances. However, they must always be applied to suit the collectivist principle. Only then can the method of economic management serve as a means of consolidating and developing the socialist economic system and bringing its advantages into play. We must categorically reject any attempt to introduce individualistic method in the management of the socialist economy, and make every effort to staunchly defend and maintain the collectivist method and constantly develop it.

In socialist economic management our Party maintains the principle of employing political method in the main and combining it properly with economic and technical method and administrative and organizational method.

In socialist economic management main stress should be put on political method.

Political method is the most important method of socialist economic management which has been newly expounded by our Party. This is the method of mobilizing the producer masses for the fulfilment of economic tasks by stimulating their revolutionary enthusiasm and creative zeal. It acts most positively on the work of applying the collectivist principle. In socialist economic management, only on the basis of constantly developing the political and ideological consciousness of the producer masses and strengthening their unity and cooperation, with main emphasis on political method, can all kinds of economic management method be applied exactly to meet the collectivist nature of socialist society and their vitality be brought into full play.

Putting main stress on political method means giving top priority to political work over all other work. Giving precedence to political work is the method of forcefully mobilizing the masses for the fulfilment of revolutionary tasks by putting main emphasis on and enlisting their ideas. Dealing with the education of the people as the first process of their work, leading economic officials, whenever they organize economic work, must first conduct information and motivation work among the producer masses effectively by employing various forms and methods in order to bring them to have a clear understanding of the objectives, importance and ways for carrying out the economic tasks at hand. They must always go among the producer masses as required by the political method to share life and death, weal and woe with them and teach and help the officials at lower echelons in all respects, politically and ideologically, and economically and technically. Only when they always go down to subordinate units to mix intimately with the producer masses, can the seniors and juniors unite and closely cooperate with each other in a comradesly manner, developing socialist cooperative production. Leading economic officials must make it their daily routine and habit to go down to subordinate units to mix with the producer masses, find out ways for carrying out economic tasks at hand by relying on the wisdom of the masses, and break the bottlenecks in production on time and in a responsible manner.

Finding a solution to the problems arising in economic management through a mass campaign is an important requirement for embodying political method. To launch a mass campaign vigorously under the Party's leadership is of great significance in stimulating the producer masses to display collectivist spirit to the full and turning economic management firmly into the work of the masses themselves. Economic institutions and enterprises must pay close attention to launching various forms of mass campaign aggressively under the guidance of their respective Party committees.

Economic and technical method is an important way for managing and operating the socialist economy.

Managing and operating the socialist economy is the process of translating objective economic laws and scientific and technological requirements of production into reality. In socialist economic management, the economic and technical work of meeting the objective economic laws and scientific and technological requirements of production poses itself as an essential requirement, and the way for satisfying it scientifically and reasonably is precisely the economic and technical method. The economic and technical method requires that all management activities are planned and organized in a coordinated way. Management activities must be conducted strictly under the detailed and elaborate plan based on exact calculation of the factors which affect production and management activities.

Planned management activities are an essential requirement of the socialist planned economy and modern, large-scale production. It is only when economic institutions and enterprises plan their management activities in accordance with the Party's lines and policies and the unified national economic plan of the state that it is possible to develop the economy as suited to the common interests of society, and fully ensure socialist extended reproduction by exactly guaranteeing complicated and diversified relations between production units which form a single economic organism. Under the unified national economic plan of the state, planned management activities enable each of the economic guidance institutions to work out its operational plan, and every enterprise to map out its concrete action plan, and carry out their economic activities with intention and purpose according to their respective plans, thus ensuring uninterrupted development in production and management.

Arrangement of production, technical management, materials supply, labour administration, management of products, financial management and other management activities must be organized scientifically to the last detail, so that the production tasks in hand are fulfilled without fail both qualitatively and quantitatively and on all indices and great successes are achieved in economic work. The main

aspect in organizing management activities is to establish scientific order and standard of economic management based on collectivism and motivate all members to observe them strictly. In the modern, large-scale socialist economy, in which production is in action simultaneously and continuously on the basis of highly-developed division and cooperation of labour, a slight non-organizational aspect exerts negative influence to a great extent upon production as a whole, making the large-scale economy unable to display its advantages as it should. Economic institutions and enterprises must map out realistic and scientific plans on the basis of thoroughgoing economic and technical calculation and efficiently organize, estimate and review the process of fulfilling them. They must channel great efforts into the practical work of exactly coordinating the relations between production units, procedure and order of each production process, relations between the work of all aspects of management activities, and the procedure of work.

Intensifying scientific and technological guidance over production is a most important content of economic and technical method. As the production process is immediately the technical process in the modern, large-scale socialist economy, it is important to direct production scientifically and technologically. Scientific and technological guidance over production must ensure that scientific and technological requirements are accurately satisfied in the whole process of planning and preparing production. Technical factors must be taken into scientific calculation in working out the production plan, technical preparation be given top priority in the preparation for production, and technical management conducted efficiently, so that the production process is under way in keeping with scientific and technological requirements. Economic institutions and enterprises must step up scientific and technological guidance, so as to increase the effectiveness of production continuously. Planning and organizing management activities at the highest level and turning the guidance over production fully into scientific and technological guidance constitute a modern and scientific method suited to socialist economy,

as well as a method to be embodied more deeply with the development of the socialist economy. Our Party has defined this method as the industrial method and ensured that it has been embodied widely in the management and operation of the agricultural economy and all other branches of the national economy. As the great leader has instructed, industrial method actually means the method of economic management in industrial enterprises. Economic institutions and enterprises must effect a new turn in planning and organizing management activities and intensifying scientific and technological guidance.

Material incentive is a reflection of the transitional character of socialist society, constituting an important content in the embodiment of economic and technical method. It is translated into reality through the use of economic laws and categories reflecting the transitional character of socialist society. These economic laws and categories must be used as economic levers which stimulate and control the process of applying the collectivist principle better. As they are related to the remains of the old society, they may either serve effectively in applying collectivist principle or be used in giving rise to capitalist elements, depending on how they are used. The material incentive elucidated by the theory of Juche-oriented socialist economic management is, to all intents and purposes, an economic means which serves to apply collectivist principle. It must be used exactly as an economic means for better application of collectivist principle, on the basis of putting emphasis on political method.

In socialist society the self-balancing system and the principle of socialist distribution must be applied in such a way as to give more benefits and appraisal to those producers and their collectives that have worked harder and contributed more for the interests of the state and society. This does not contradict the collectivist principle, which views that the interests of both the collective and individuals are in unity with each other, but constitutes a condition for applying it better. In order to make the self-balancing system serve as an economic means of applying the collectivist principle, the principle of

giving relative independence to enterprises and appreciating the enterprise that has rendered greater benefits to the state more than any other enterprises should be adhered to properly. Only then is it possible to fully ensure the interests of the state while guaranteeing the interests of individual producers' collective satisfactorily. In order for the economic levers that apply the principle of socialist distribution to suit the collectivist principle, they must be used under the unified guidance of the state. Only when the principle of socialist distribution is applied under the unified guidance of the state is it possible to distribute the national income among the state and producers in a reasonable and fair way and fully ensure the interests of the state at the same time as guaranteeing the interests of individuals properly.

In socialist society the economic categories related to the application of the law of value such as cost, price, interest, profit and the like must also be used as auxiliary means for rationalizing the planned and balanced development of the national economy and industrial management. The main point in using the law of value in accordance with the nature of collectivism in socialist society is to hold fast to the principle of uniform price. Only when the prices of products and services are set under the unified guidance of the state can the form of value be used properly as auxiliary means for the planned management of the national economy.

It is important to employ administrative and organizational method correctly in socialist economic management.

For proper management and operation of the socialist economy, the administrative and organizational method of moving economic institutions and enterprises as well as their members by administrative means and order must be employed properly.

Administrative and organizational method is essentially different from bureaucratic method. The latter is the method of controlling people by authority and order, whereas the former is the method of organizing and ensuring the independent and creative economic activities of the masses by employing administrative means and ways.

Needless to say, the administrative and organizational method assumes the character of authority in that it requires the officials and working people to observe the discipline of obligatorily carrying out the regulations and rules, administrative decisions and directives issued by the state, and it takes administrative and legal sanctions against those who violate it. This is not, however, the authority of controlling the masses, but the authority the masses exercise for themselves. The authority of the socialist state functions to represent the right of the masses to independence, and it is the authority which is exercised on all accounts to oppose encroachments upon their right to independence and their interests.

What is important in employing administrative and organizational method is to make clear demarcation between responsibility and authority. The responsibility and authority of all units and their members, ranging from central administrative and economic guidance institutions to local administrative and economic guidance institutions and enterprises, as well as their subordinate units, must be laid down clearly. Only then can all those involved in economic activities perform their duty with credit as dictated by distinct administrative and organizational assignment.

It is necessary to properly make state laws, regulations, rules, by-laws, work guides and the like related to economic management and, strictly relying on them, coordinate and control the economic activities of the people. Only then is it possible to establish rigid discipline for planning, production, labour administration, property management and financial administration. The state laws, regulations, rules, by-laws, work guides and the like are an important administrative and organizational means. They need to be reexamined and improved to perfection to meet the demands of the socialist economic management system and the developing reality. Campaigns should be launched aggressively on the two fronts of education and control so that all officials and working people have a correct understanding of the order defined by state laws, regulations, rules, by-laws and work guides and observe them strictly.

The system of adopting and issuing administrative decisions and directives exactly and on time and carrying them out to the letter and reporting the results must be thoroughly established. Administrative decisions and directives are an important means of moving officials and working people organizationally. In the light of administration, the economic management of guiding the economic activities of people is the work of issuing necessary orders and directives on time and grasping, coordinating and controlling the process of their accurate implementation. Only when the system of issuing administrative decisions and directives exactly and on time and carrying them out to the letter within the set time and reporting the result is established can a regular system of administrative guidance be established and the centralized guidance of the state be fully realized. Administrative and economic institutions and enterprises must make every effort to tighten administrative and organizational discipline.

In socialist economic management political method, economic and technical method and administrative and organizational method are closely linked with one another and realized in an integrated process. In socialist economic management, political method holds priority over the others; hence, only on the basis of giving priority to political method can economic and technical method and administrative and organizational method be put into effect successfully by relying on the voluntary enthusiasm and creative zeal of the masses. In the meantime, political method can have its objective fully accomplished only when it is linked with economic and technical method and administrative and organizational method. Economic and technical method and administrative and organizational method are united in the practice of economic management, each restricting and supplementing the other. Economic and technical method cannot be applied unless it is supported by the administrative and organizational method, while the administrative and organizational method acquires significance only when it becomes the means of ensuring the application of economic and technical method administratively and organizationally.

The basic method of socialist economic management must necessarily be supported and concretized by the concrete methodology for developing work.

With the growth of the scale of the economy and improvement of the level of technical equipment for production, the function of managing and operating the economy becomes specialized and detailed with the involvement of a great number of people in different positions. In the practice of managing and running the socialist economy, a variety of complicated circumstances are created. Reality shows that only a concrete methodology for developing work can ensure great success in socialist economic management.

It is necessary to adopt an accurate, comprehensive management methodology for developing work.

A comprehensive management methodology is the methodology by which leading economic officials grasp production and management activities as a whole and guide the process in a unified way. The guidance of leading economic officials is realized through the process of planning and organizing work and of grasping, coordinating and controlling it. Constantly repeating the work of planning, organizing, grasping, coordinating and controlling people's economic activities so as to carry out economic tasks set forth by the Party and state on time and to the letter is the content of the activities of the leading economic officials to put the function of guidance into effect. Ambitious and scientific planning, accurate organization, systematic grasping, coordination and control—these are the main contents of the work of comprehensive management. Leading economic officials must properly develop and apply comprehensive management methodology whereby their planning and organization, grasping and coordination and control are in scientific succession.

It is also important to create methods and ways of developing the work of every aspect of management activities. As the arrangement of production, technical management, materials supply, labour administration, financial management and other aspects of work have the objects and characteristics peculiar to them, only when they are

organized and developed effectively in an orderly and regular manner in close links with each other according to the concrete methodology suited to them, can economic management be put into effect satisfactorily. Introducing the achievements of the economic science of the branches concerned, leading economic officials must properly formulate concrete methodology for organizing and developing the work of every aspect of management activities and constantly improve it to perfection.

It is important to develop a scientific methodology that corresponds with the requirements of the modern and scientific phase of the national economy. The reality in which the economic scale is growing and the undertaking to make the national economy modern and scientifically-based is vigorously under way urgently requires that a scientific methodology corresponding with it should be employed to manage and run the economy. In order to formulate scientific methodology in management activities, it is necessary to organize economic work to the last detail to meet the requirements of economic laws and the technological processes of production while at the same time introducing modern technical means on a wide scale. For the promotion of scientific management through the introduction of computers and other modern technical means, the achievements gained in the science of economic coordination and the methods of econometrics must be made use of effectively to suit specific conditions. We must improve the scientific methodology with which to widely introduce and make effective use of computers and other modern technical means in economic management to meet the actual situation of our country.

The revolutionary and scientific aspect as well as the indestructible viability of Juche-oriented socialist economic management theory have already been proved in practice.

Our Party has been able to lead socialist economic construction along the road of brilliant victory without the slightest deviation, for it has wisely organized and led the struggle to find solutions to the problems of socialist economic management with Juche-oriented

socialist economic management theory as its guiding principle.

We must firmly equip ourselves with Juche-oriented socialist economic management theory and apply it more thoroughly in the practice of economic management, so as to step up the ongoing movement towards socialism and communism by bringing the advantages of our style of people-centred socialism into fuller play.

The mission of the University of National Economics that trains cadres for the economic management of the state is extremely important in firmly equipping leading economic officials with Juche-oriented economic management theory and translating it into reality in the practice of economic management.

The basic mission of the University of National Economics is to train the students into reliable economic management cadres who cherish unfailing loyalty and devotion to the Party and the leader and dynamically push ahead with the building of people's power and socialist economic construction in our own way.

It must intensify theoretical education to imbue the students fully with the Juche outlook on revolution and Juche-oriented economic management theory at the same time as it conducts education in practical affairs to regularize economic management. In the education on the regularization of economic management, lectures and seminars aimed at bringing the science of management and regulations for economic management home to the students must be conducted effectively, and the level of training and practice to teach them the method of economic management by actual deeds must be improved. The Administration Council and its commissions and ministries as well as central authorities and local administrative and economic institutions and enterprises must establish a regular system whereby the students of this university can undertake practice, and provide them with satisfactory conditions for practice. The University of National Economics must further improve the methods for training with a research institute for every branch of the national economy and field training, and build up its own training centre.

It must conduct a deep study of concrete methodology for

improving the standard of scientific and rational aspects of industrial management through the wide introduction of computers and other modern technical means so as to further improve the quality of education in economic management. It must also play its role as the base for introducing computers into economic management.

It must decisively improve the quality of the training of reserve cadres while channelling efforts into the work of re-educating leading cadres of the people's power organs and branches of the economy. It is important to properly organize educational systems and study courses of the University of National Economics to meet the demands of profound socialist construction, and as required by its basic mission as the cadre-training centre for bringing up leading cadres of the national economy.

It is necessary for this university to reorganize its educational system for training reserve cadres to meet the specific conditions in which the scale of the national economy is growing, science and technology are developing rapidly, and the general ideological and cultural qualifications of officials have reached a high level. It must put main stress on selecting promising officials who have graduated from ordinary universities and have accumulated some experience in their work, and on training them into economic management cadres; at the same time it must also admit retired officers and other fine people for the same purpose.

The education programme must be mapped out well in the direction of defining proper subjects, elevating the theoretical level of every subject, and improving educational methods in keeping with the reorganization of educational systems and study courses. To meet the condition in which there are many special courses, complications in the makeup of educational systems and many varieties of subject, it must set up necessary faculties, enhance the role of departments and improve educational administration. It must also give priority to scientific research so as to build up a base for scientific research.

In addition, it must launch a vigorous campaign to elevate the teachers' scientific, theoretical, educational and practical qualifications.

It must make a deep study of theoretical and practical problems arising in the defence and implementation of the Juche-oriented socialist economic management system, including the Taean work system, and adopt scientific measures and a concrete methodology for their solution, so as to render actual help to improving socialist economic management. It must launch an uncompromising struggle against reactionary bourgeois ideas and the ideological trend of modern social democracy in the economic management of the state, and prevent elements of all manner of alien ideas contrary to Juche-oriented state economic management theory from infiltrating into our interior. It must not only conduct animated theoretical information work to thoroughly equip cadres, Party members and working people with our Party's idea and theory on the economic management of the state, but also widely propagate throughout the world our Party's economic management theory and experience in the training of cadres for economic management of the state.

Teachers are in direct charge of educational work. Their positive role guarantees the quality of teaching. The teachers of the University of National Economics must make every effort to acquire high teaching qualifications and ennobling traits and undertake the work of education and edification responsibly, bearing in mind that they are the standard-bearers in the struggle to defend and implement Party's ideas and theory.

Students' loyalty and filial piety to the Party and the leader are expressed in their study and Party life. Unless they make painstaking efforts to equip themselves firmly with a revolutionary outlook on the leader, possess a great wealth of versatile knowledge about their special field and other branches, and temper their Party spirit, it cannot be said that they are unfailingly loyal and dutiful. The students of the University of National Economics must strictly embody the study-first principle and intensify their Party life, so as to prepare themselves fully as officials in charge of economic management, equipped with a high level of political and ideological qualifications and theoretical and practical capability, and set an example in

transforming themselves on revolutionary patterns.

The University of National Economics must provide its teaching staff and students with full conditions for education, practice and life. It must efficiently run research institutes for each branch of the national economy and steadily put it on a modern, scientific footing to meet the requirements of development, and take measures to supply equipment and materials necessary for this purpose. It must build up its library and provide every condition for its students to study hard. Its supply departments must do their bit to provide the teaching staff and students with satisfactory conditions. Measures must be taken to improve the supply work of the university.

In order for this university to successfully carry out the task facing it, its primary Party committee must enhance its role. It must intensify Party guidance over the work of educational administration and management so as to fully implement the Party's policy on the training of cadres. It must give effective guidance to the Party life of the teaching staff and students so that they display their loyalty and filial piety to the Party and leader to the utmost and discharge their revolutionary duty responsibly.

The Party's trust in and expectation for the University of National Economics are very great in strengthening people's power and stepping up socialist economic construction so as to consummate the cause of modelling the whole of society on the Juche idea. As in the past, so also in the future, the University of National Economics must firmly establish the revolutionary outlook on the leader and uphold the Party's leadership loyally; it must become a university of the Party which casts in its lot with the Party and serves the Party with loyalty.

I firmly believe that the University of National Economics will discharge the honourable mission and duty entrusted to it with credit, holding aloft the idea of the Party to brilliantly carry forward and complete to the last the revolutionary cause of Juche.

## ON THE ART OF MUSIC

*July 17, 1991*

Where there is life there is music, and where there is music there is life. Music inspires people with intense ardour for life, and produces rich emotions, throbbing vitality, hopes and optimism for the future. As such it is the most familiar art to mankind.

Deep musical emotions arouse clear, pure and noble feelings in people, and have long, lingering effects on their hearts. Music inspires people with strength, courage and aspirations for the future.

Music has strong ideological and emotional influences. Such influences can only be exerted by genuine music. Music must contribute to giving people ideological and emotional education for developing them into independent beings, serve their creative lives and struggle and reflect their idea of independence. Music must be understood and enjoyed by the masses of the people. The history of music can be said to have sought, through the replacement of various schools of music, an answer to the basic question about the characteristics of genuine music.

The fundamental question of the true mission, role and character of music, the question that has been argued about throughout history, has been given a complete answer by the Juche idea in our times. By clarifying man's position and role in the world in a new way and elucidating a new idea about the motive force of social movement, the Juche idea has opened up broad prospects for finding a scientific answer to the question of the

mission and character of music, and for fully establishing the method of realizing them.

The era has raised before us the historic task of giving a full solution to the theoretical question of the intrinsic nature, mission, role, content and form of music on the basis of the Juche idea, and of providing answers to all the theoretical and practical questions arising in the process of developing the music of our own style, with a correct attitude towards music.

The great leader Comrade Kim Il Sung evolved an original idea of Juche-oriented art and literature in the early years of the anti-Japanese revolutionary struggle, established the tradition of revolutionary music and wisely led the development of the art of Juche music. As a result, our country is now in the heyday of this art. We must systematize and generalize the glorious history of developing Juche music under his leadership as well as the achievements and experience gained by our Party in the creation of Juche music, so that the art of Juche music carries out successfully the honourable mission it has assumed in our times and in service of the revolution.

## **1. JUCHE MUSIC**

### **1) THE AGE OF JUCHE REQUIRES A NEW TYPE OF MUSIC**

Genuine music faithfully meets the requirements of the times and contributes to the fulfilment of the mission of the times. This is the basic duty of music to the times and its important role.

A historical period requires music that accords with itself, and this music reflects the period. Music in the Middle Ages was feudal music that reflected the socio-historical relations of feudal society, and the

musical trends that emerged in modern times reflected the historical period of the emergence of capitalism, the bourgeois revolution and the upward spiral of capitalism. This is the law of the development of musical history.

The present is a new historical period, when the masses' struggle for independence has reached the highest stage; the mission of our times is to fully realize the masses' desire for independence and their creative lives.

The present times when the revolutionary struggle for independence for the masses is the trend of the period, require the development of music that champions the people's independence and encourages them in their struggle.

Music that suits the age of Juche, and can meet the requirements of the Juche age and contribute to the fulfilment of its mission is Juche music. Juche music alone can embody the essence of our times with absolute correctness and faithfully serve the cause of the Juche age.

Juche music also agrees with the social nature of art. Because of his independent nature, man feels satisfaction and dissatisfaction with his position in reality. This is expressed also through the forms of art. Because of his intrinsic nature, man requires ideological and mental strength, and aesthetic and emotional satisfaction for promoting his creative activities. Art is a powerful means of realizing these requirements. Art is a social product which is born of man's desire for and consciousness of independence and creativity. It contributes to the development of man's independent and creative consciousness. The social nature of art is one which reflects people's thoughts and feelings, gives them ideological and emotional education and encourages them to struggle. In this era, when the masses have emerged as the masters of the world and push ahead with the revolution and construction, music must naturally reflect the masses' aspirations and requirements, and serve them in keeping with its social character.

Juche music is a new art of music in that it embodies the

requirements of the new era and the masses' aspirations, and thoroughly serves the masses.

Juche music, as a new type of music that fully embodies the requirements of the new era, the Juche age, and the masses' aspirations both in its content and form, has its own characteristics that distinguish it clearly from all the previous art of music.

Juche music is revolutionary in content.

The masses, the motive force of social and historical development, ceaselessly struggle to realize independence, to realize their aspiration for independence and their desire for creation. Music must show the thoughts and feelings of independent people who struggle to champion independence for the masses. Only then can it be said that music embodies the masses' aspirations and requirements. In music, people's thoughts and feelings are expressed as various feelings and emotions that are experienced in their lives and struggle.

Music is a type of art that shows human thoughts and feelings as an expression of emotions caused by internal impact. Both art and literature express human thoughts and feelings. However, music has its own characteristics that distinguish it from other types of art in the form of interpretation that expresses human thoughts and feelings. Music is a special art that shows man's emotional experience by means of musical resonance. Music mainly shows the feelings and emotions emanating from people's emotional experience and psychological impact in real life. Although it cannot tell you the thoughts in detail, as literature does, nor can it give a visual picture of reality, as fine arts do, music can express man's psychological and emotional experiences more deeply and more subtly than any other type of art.

Juche music embodies the masses' aspirations and requirements by unfolding the deep emotional world of the noble spiritual experience and optimistic and militant psychological excitement felt in the masses' struggle for independence and in their independent and creative lives.

The content of music is important. Ignoring and denying the

content of music is an expression of art for art's sake and formalism; it is a reactionary attempt to emasculate the healthy and revolutionary thought and content of music in the guise of "art for art's sake" and "pure formal beauty". If music is devoid of progressive and revolutionary content, it not only fails to contribute to educating people with revolutionary thoughts, but also hampers their ideological education.

The neglect of the content of music is also due to misunderstanding of the characteristics of expressing the content of music.

Because of the characteristics of artistic interpretation, the ideological content of musical pieces does not come to the fore when compared to that of literature and other types of art. Both literature and music represent life in reality, and the human thoughts and feelings expressed in this life. Literature describes life and human feelings by means of narrative, whereas music gives emotional expression to human thoughts and feelings as they arise in life. Literature shows human thoughts in detail directly through narratives and characters' words, and indirectly describes the movement of feelings. Music, unlike literature, shows in detail human feelings directly as musical emotions. In music, however, the ideological content lies under the emotions and does not come to the fore concretely, so that it can be correctly understood only with the help of indirect means such as the titles of musical pieces, the words of vocal music and other aspects peculiar to music. For this reason, some people regard music as having no thought or content, and slight it accordingly. This is very dangerous.

No feelings can arise from a place where there is no thought, and no emotions from a place where there are no thoughts and feelings. Therefore, without being prompted by independent and revolutionary thoughts and a noble spirit, it is impossible to create music that overflows with the emotions of the times. In the past, the masses pressed ahead with their revolutionary struggle for independence, and quite a few musical pieces reflected the revolutionary aspirations of

the masses and left positive historical traces. However, the progressive ideas reflected in music in the past were rather conservative, failed to bring to light the truth of struggle and, in many cases, found superficial expression in singing of nature and lauding pure beauty. Works of music that sing of nature and pure beauty are of no great significance in the struggle of the masses. Even when singing of nature, music must reflect people's independent and creative attitude towards nature; even when representing beauty, it must show man's innate beauty that makes him what he is, the ennobling beauty of the thoughts and feelings of true people that fight for independence. Especially in the present circumstances, in which imperialists and reactionaries are tenaciously working to paralyze the fighting will and healthy revolutionary spirit of the masses, music that sings meaninglessly about nature and extols only pure beauty will end up opening the way for the enemy.

It is not enough for the music of our times to show the masses' struggle from an objective point of view.

In the past, musical pieces were created that dealt with the people's struggles against oppression and exploitation, the revolutionary struggle led by the working class. They showed revolutionary conviction, heroism in the revolutionary struggle, devotion to one's country and fellow countrymen, hopes for the future, and the pride and happiness of new life. All these feelings, however, were dealt with in the context of the revolution in general, the struggle in general, so we cannot say that they accurately represent the requirements of our times.

Splendid feelings and emotions expressed by music must embody the basic nature and the basic factor of the life and struggle of the masses for human independence, the fundamental question of the revolution. Genuine music must exalt the people who regard independence as their lifeblood, who are loyal to their socio-political collective, and who are immortal as members of the socio-political organism. Music must express the thoughts and feelings of these people.

Music that expresses unbounded respect for the leader, unshakable trust in the Party, revolutionary pride and self-confidence in receiving the leadership of the Party and the leader as the basis of the emotions in all aspects of life, and overflows with emotions emanating from them, emotions such as mass heroism, self-sacrificing spirit, optimism and happiness, can embody the masses' aspirations and requirements for independence.

The fundamental questions in the revolutionary content of Juche music are the question of the leader and the question of the inseparable relationship of the leader, the Party and the masses. Unfailing loyalty to the leader, which is the core of loyalty to the Party and the working masses, is the basic content that defines the revolutionary character of Juche music.

Juche music is people-oriented in form.

The form of Juche music is people-oriented in that it suits the emotions of the masses, and can be understood and enjoyed by the masses. The masses of the people are the masters of social and historical development. They are also the masters of the development of the art of music. Only when it expresses the thoughts and feelings of the masses in the language of music that is intelligible to and enjoyable for the masses can music contribute to their struggle to advance history and be genuine music for the people.

That the form of music must agree with the feelings and emotions of the masses and be intelligible to and enjoyable for them is of great importance, as it emanates from the characteristics of the language of music.

Musical language is unique to music; it is not used in everyday life. Literary art uses the means of communication in everyday life as its artistic language. The language of music, however, appeals directly to people's hearts, without relying on the forms of expressing meanings such as words, shapes of objects, or people's gestures and looks. Musical language can be understood only when it becomes familiar to the people through the process of musical activities, and only then can musical feelings and emotions be felt. This can be

illustrated by the fact that the specialized music of the past such as symphony and chamber music has not acquired a large audience, and its dissemination among the masses has remained a difficult problem for a long time.

In the past, nobody—and certainly no music—has found a correct answer to the question of the popular character of music. Because the masses could not occupy the position of masters in the exploitative society in the past, the people’s music could not hold the position of master in the history of music, and specialized professional music that served the ruling class was the main trend. The classical professional music of the past was limited to the upper strata of society, centring on the ruling class, even when it played some progressive role in the forward march of mankind, and within its limits it sang of beautiful human feelings and reflected the aspirations of the period. The progressive character of classical professional music did not go beyond the fact that it sympathized with the people from the point of view of the upper class, recognized the people’s creative talent to some extent, adopted elements of people’s music and used them to cater to the tastes of the privileged class and professionals. Classical professional music that was the main trend in the history of music was connected with the leisurely, luxurious lives of the upper class, and was difficult for the masses to understand. In the period of imperialism, it shut its eyes to the people’s thoughts and feelings, and its language became even more unintelligible to the masses. Meanwhile, imperialists cunningly misused the elements of music which came from the people for extremely reactionary purposes and spread “popular music” to corrupt the masses and paralyze their fighting spirit, using it as an instrument to oppress, exploit and enslave the masses.

The popular character of progressive music in previous ages and its spirit of serving the people were limited to its sympathy for them and to the adoption of the forms of the people’s music from the point of view of professionals. This music asserted the need to inherit the classical traditions of professional music, and took over the

expert-oriented and outmoded pattern of classical professional music. In the last analysis, the popular character of progressive music in previous ages meant no more than supporting and sympathizing with the people from outside the people and making use of the elements of the people's music by music which had no real connection with the people. In the sense that it was expert-oriented music, it did not differ, in essence, from the popular character of the classical professional music of the past. It is impossible to think of the popular character of music of which the people are not masters, which does not serve the people, and which is not intelligible to the people. Today, when the masses have emerged as the masters of the revolution, the expert-oriented and outmoded pattern of the professional music of the past must be thoroughly overcome.

Music that is liked only by experts and is not intelligible to the broad working masses is useless. If the music of our times were expert-oriented, and ignored the understanding of the broad masses, it would be rejected by the people and would be unable to play any role in the revolution and construction.

The form of music, to be thoroughly people-oriented, must acquire a mass character and simplicity. We must eradicate all unprincipled worship of the classical music of the past and develop new classical music with simplicity, which is capable of meeting the requirements of our times. Only then can classical music become a form of genuine music that can educate people ideologically and emotionally, and encourage them to struggle.

In order to ensure the mass character and simplicity of music, we must promote a healthy and ennobling development of the form of people-oriented music which is liked by the broad masses. The mass character and simplicity we speak of have nothing in common with the popular music and simple music of the old society. In the old society, the term "popular music" or "simple music" used to mean vulgar music, degenerate music sung in the street, or cheap music sung in public houses and restaurants, to distinguish them from specialized professional music, which was regarded as "noble" music.

An important principle of Juche music is to develop the forms of classical music and people-oriented music with emphasis on simplicity from the point of view of the people.

For a healthy development of mass music, we must prevent the infiltration of corrupt “pop music” spread by the imperialists and reject the slightest elements that stimulate vulgar and unhealthy hedonism, and eccentric and degenerate tastes. Only then is it possible to create noble mass music that meets the masses’ aspirations, is agreeable to their feelings and can advance with the times.

The mass character and simplicity of our music are major factors that define the noble mission and revolutionary and people-oriented character of Juche music, which contributes to the masses’ revolutionary struggle by reflecting their thoughts and feelings in keeping with the social nature of music. The mass character and simplicity of Juche music presuppose a noble artistic quality. Ensuring the mass character and simplicity of Juche music does not mean lowering the artistic level of music. Juche music raises the artistic level to the utmost, while fully ensuring its mass character and simplicity.

The social function of Juche music that serves the masses is performed thoroughly in keeping with the characteristics of the artistic rendition of music. Music has its share in educating the masses along revolutionary lines and rousing them to the struggle.

Music is a noble art that inspires people with rich emotions, throbbing vivacity and intense ardour.

Music enriches people’s emotions.

A man cannot live only with thoughts and knowledge. If he is to raise the level of his consciousness and steadily transform himself, he must develop rich emotions in addition to acquiring revolutionary thoughts and accumulating a profound knowledge of nature and society.

Sound and rich emotions not only add lustre to life, but ennoble people’s sentiments and purify their minds and morals. A man with

rich emotions loves his fellows dearly, and tries to live a noble and worthwhile life.

Music, which has a strong impact on people's hearts and provides them with emotional excitement, beautifies and enriches their emotions. Music that does not inspire people with rich emotions, music that lacks emotions, cannot be called music. If music follows only a mathematical logic and slights beautiful and rich human emotions, it will not only be unintelligible to the masses, but become abstract, be divorced from genuine human nature, and fail to perform its real function. Music that is rich in emotion can contribute to educating the masses in revolutionary thoughts and emotions, and to making their lives joyful and cheerful.

Music infuses throbbing vitality into people's lives.

Throbbing vitality stimulates people with the joy of life and optimism. The joy of life and optimism increase the people's pride in their independent lives and strengthen their aspirations to brighten their genuine lives. Throbbing vitality makes social life lively and full of revolutionary stamina.

Music has a unique power to give people vitality. While listening to music, people are sometimes carried away by it in spite of themselves, and become lost in deep meditation, sometimes feel cheerful and bubble over with enthusiasm, and sometimes overflow with fighting spirit and courage, and want to rush into the vanguard of struggle. This patently proves what a vital impact music has on people.

Music that cannot infuse throbbing vitality into people is not music in the true sense of the word. Music that stimulates pathos, pessimism, vulgarity, eccentric pleasure and licence paralyzes people's sound consciousness. Such degenerate music has nothing to do with the thoughts and feelings of the true people who regard independence as their lifeblood. It is reactionary in that it dampens people's aspirations for independence and creation. Music can only be healthy and ennobling, and perform its social function when it inspires people with throbbing viability.

Music infuses intense ardour into people.

Ardour strengthens people's creative activities. No matter how high the level of his ideological consciousness, a man cannot display his creativity unless he has intense ardour. A man without ardour cannot succeed in anything he does. A man with ardour can work with vigour, display creativity and break through obstacles and difficulties without hesitation. Intense ardour for one's work is a noble quality that is required of revolutionaries.

Music has warmth that sets people's hearts afire. It might be said that music is an art of ardour that directly appeals to human hearts. Music that inspires people's hearts directly with intense ardour rouses them to creativity. Music that cannot inspire people with intense ardour is dead music; music that cannot rouse people is valueless. Music that does not accord with the thoughts and feelings of the times and runs counter to the aesthetic feelings of the times cannot inspire people with ardour. That is why the music of the idle and stultified ruling class of the feudal age cannot advance our times. Genuine music capable of infusing intense ardour into people's minds and rousing them to the revolution and construction can only come from the hearts of composers that have warmly experienced revolutionary reality.

Juche music excellently performs its social function in keeping with the characteristics of music, and thus plays an important role in educating people and developing them to be independent and creative. When profound ideas ring out from rich emotions, throbbing vitality and intense ardour which overflow music, its informative and educational function is incomparably great.

Not all music in history has played a positive social role. Depending on its social and class character, music can play a positive and progressive role or a negative and reactionary role. Music came into being in the process of people's creative working life, but it has developed through an acute class struggle between the masses who advance history and the reactionary class which obstructs historical progress. In the course of the development of music, the masses have

always played a positive role in keeping with the social nature of music, whereas the reactionaries have always restrained and obstructed its development. Because of class antagonism and complex social relations in the course of social progress, all the music of the exploitative society in the past was accompanied by the struggle between what was progressive and people-oriented and what was outmoded and reactionary. Even people-oriented music in the past could not but reflect the immaturity of socio-historical development and the complexity of class relations. Especially, as the deluge of decadent music of all descriptions in the period of imperialism shows, the reactionary offensive against music is now very tenacious, cunning and crafty, and the struggle between the progressive and the reactionary is growing acuter.

Only Juche music, of which the masses are the masters, and which serves them, can not only sweep away all that is reactionary and runs counter to the people's aspirations, but also thoroughly overcome everything that is unintelligible to the people and is not agreeable to their feelings, and thus become the genuine music of the Juche age, a new age of the masses' independent and creative struggle.

Revolutionary and people-oriented Juche music, which truthfully reflects the requirements of the times and the people's aspirations, and truly serves the masses, is based on the revolutionary musical tradition. The revolutionary tradition of the art of music in our country was established in the years of the anti-Japanese revolutionary struggle, when classic masterpieces and anti-Japanese musical pieces were created and disseminated.

With deep insight into the function and role of the art of music in educating the anti-Japanese guerrillas and the people along revolutionary lines and in encouraging them to pursue the revolutionary struggle, the great leader Comrade Kim Il Sung created revolutionary songs, revolutionary operas and many other classic masterpieces. Thus he opened up a new epoch of Juche music and established the brilliant tradition of a revolutionary art of music. The music of the anti-Japanese revolution is the historical root and lasting

foundation of Juche music. It is an impeccable example of the most revolutionary and people-oriented art of music that embodied the Juche idea for the first time in the development of music in our country. Our people are a resourceful and talented people with a history of thousands of years and a resplendent culture. Many of the folk songs, the products of the people's collective wisdom, and other parts of the heritage of our national music are so beautiful and superb that they are worthy of world admiration. In the past, however, our people were unable to create revolutionary music that reflected the fundamental question arising in overthrowing the old society and effecting a social change because of the fetters of feudalism, the historical conditions of the colonial society under Japanese imperialism, and their ideological and aesthetic immaturity. They only expressed their feelings and simple wishes for the future in beautiful and gentle melodies. Although some musicians were said to have engaged in proletarian musical activities in the 1930s, they were unable to hand down what might be called Party music or working-class music.

The revolutionary tradition of our music was established as a result of the creation of classical masterpieces and other works of anti-Japanese revolutionary music that gave an absolutely correct answer to the fundamental question urgently raised in the Korean people's struggle for their national independence, class liberation and human emancipation. The music of the anti-Japanese revolution truthfully expressed its revolutionary and socialist content in a national and popular form, and combined its lofty ideological qualities with noble artistic ones. That is why it serves as an example of the revolutionary art of music and as a valuable foundation for the development of Juche music. The music of the anti-Japanese revolution expressed its revolutionary content in a succinct and simple form, and had sublime ideological and artistic qualities, so that it was sung with relish by everyone, and it inspired people with revolutionary ideas, an unbreakable fighting spirit, strength, courage and intense ardour. It thereby greatly contributed to the victory of the

cause of the anti-Japanese revolution. Because we had this practical example and rich experience, we were able to build, develop and enrich Juche music successfully in a short period after liberation. This was the music of Juche that accords with the requirements of the period and the people's aspirations, and truly serves the revolution and construction.

The variety of genres and forms of the music of the anti-Japanese revolution is the strong foundation and valuable wealth with which to develop our Juche music to full flowering in greater breadth and richness.

*The Star of Korea*, a classical revolutionary song that truthfully represented the noble thoughts and feelings of the anti-Japanese revolutionary fighters, and all the Korean people who held the great leader in high esteem as the centre of unity and as the Sun of our nation, various other lyrical songs, military marches, songs with numerical and literal illustrations, satirical songs, dance music, round-dance songs, children's play songs and all the other genres of musical art, along with the tradition of revolutionary song and dance and revolutionary opera, were created in the trying years of the anti-Japanese revolutionary struggle.

Juche music, which originated in the music of the anti-Japanese revolution, continued to develop under the wise guidance of our Party. Our Party opened up a new epoch of *Sea of Blood*-style opera in this land by giving wise guidance to the work of adapting to operas of our times the classical masterpieces created by the great leader during his anti-Japanese revolutionary struggle. It also brought about a great change in the creation of masterpieces of songs and in the creation of people-oriented instrumental music. It has thus laid a solid foundation for developing the tradition of Juche music in greater depth and breadth, and for the continuous flowering of Juche music. Our music, which has seen brilliant development under our Party's wise leadership, has gained the hearts of the people as well as worldwide renown as the true example of Juche music. Never in the history of our country has the art of music flowered so beautifully as

it has today. This is a precious achievement of our Party in developing art and literature.

In order to continue to develop the art of Juche music to new levels, we must step up the Party's guidance of the art of music. The Party is the General Staff and guiding force that organizes and leads the revolution and construction to victory. The cause of building the art of Juche music can only be carried out successfully under the Party's leadership. The art of music can develop successfully only when it takes the leader's revolutionary thought as the basis of its world outlook and is guided by a correct idea and theory that indicate the way of its development. The Party not only equips musicians with the leader's revolutionary thought and the idea of Juche-oriented art and literature, its embodiment, but also sets forth a correct line and policy of art and literature in each period of revolutionary development, encourages them to its implementation and thus leads the cause of building the art of Juche music to brilliant victory. The cause of building the art of Juche music is the cause of developing a new type of musical art that is truly revolutionary and people-oriented, so it cannot but be accompanied by an acute class struggle against outmoded forms of music. In the present circumstances, in which the class enemies at home and abroad are stepping up their machinations, it is all the more important to intensify the Party's leadership of the art of music in order to prevent the infiltration of revisionist music and all other unhealthy musical trends spread by class enemies, and develop the art of Juche music on a sound basis. By strengthening the Party's leadership of the art of music we must ensure that, whatever the wind and wherever it blows from, our art of music flowers more beautifully as the art of Juche music capable of preserving its nature clearly as a truly revolutionary and people-oriented art of music. Strengthening the Party's guidance of the art of music is the decisive guarantee for the development of Juche music as well as the way for our music to make an excellent contribution to our revolution and serve our people with great credit.

## 2) JUCHE IS THE LIFEBLOOD OF OUR MUSIC

We must establish the Juche orientation in music in order to develop the art of music in keeping with the requirements of the era and the people's aspirations.

By the establishment of the Juche orientation in music, I mean creating and developing music that accords with the thoughts, feelings and emotions of one's own people, and contributes to the revolution in one's own country.

Since the revolution and construction are carried out within the unit of a nation-state, the art of music must accord with the thoughts, feelings and emotions of the people of the country, and contribute to the revolution in that country. It has been said that music knows no national boundaries and that music should be a "global" art that transcends national or state relations. This is nonsense emanating from the reactionary view of modern bourgeois theoreticians who advocate cosmopolitanism. So long as there exist countries and nations, and people's feelings and emotions vary from country to country, music cannot stand above national boundaries. It is true that nations have much in common with regard to the language of music. This does not mean, however, that music knows no national boundaries. Although the musical language is common to different nations, its use and application reflect the feelings and tastes of the people of the country concerned. The music of each country, therefore, has its boundary, and there can be no "global" music that does not belong to any nation. This means that the true way of developing music in our age lies in establishing the Juche orientation in music and creating music that accords with the thoughts, feelings and emotions of one's own people and contributes to the revolution in one's own country.

Today, the revolutionary art of music of the working class finds itself in sharp confrontation with the reactionary art of music of the

bourgeoisie, and the latter's offensive and challenge against the former are growing more intensive as the days go by. Reactionary bourgeois musicians produce decadent musical pieces of all descriptions and spread them to obstruct the development of revolutionary and people-oriented music. Meanwhile, the revisionists are working viciously hand in hand with them to corrupt the revolutionary art of music of the working class. But in spite of the machinations of the class enemies, the art of our Juche music preserves its class character as truly revolutionary and people-oriented music, and shines as a brilliant example of the art of socialist music. This is the result of our having thoroughly implemented our Party's policy of developing the art of music in our own way under the banner of Juche, no matter what wind may blow and from whatever quarter.

Establishing the Juche orientation is a sure guarantee for developing our music to meet our people's demands and in the interests of our revolution. Only when we raise high the banner of Juche can we strengthen the revolutionary character of our music and continue to develop the art of music. Juche is, indeed, the lifeblood of our music.

Maintaining the standpoint of Juche is the basic principle of developing the art of music in our own way. Music, to be suited to our people's thoughts and feelings and the specific situation in our country, must be developed in a creative way from the standpoint of Juche.

National music must be the main component of music. Developing music with the main emphasis on its national character is the way to establish the Juche orientation in the art of music and ensure that music wins the hearts of the people.

All progressive musical works bear national characteristics. The national music of a country contains traditional music that has been shaped and developed throughout history and also exotic music that has been adopted through cultural exchanges with other countries. The exotic elements are assimilated to national music in the course of

time, reflecting the nation's emotional requirements and aesthetic tastes, and gradually acquiring national character. In the broad sense of the word, therefore, national music comprises all the musical works developed in keeping with the emotions and feelings of the nation. But when we say that we develop national music with the main emphasis on its national character we imply music that is peculiar to each nation.

Each nation has its own traditional music. National music constitutes the basic component of the art of music of each nation. National music is the traditional music of a nation which has been shaped, handed down and developed throughout history, reflecting the unique character and special qualities of national life. No music is better suited to the psychological features, sentiments and tastes of one's nation than one's national music. National music preserves the traces of the life of the nation and the peculiar complexion of the nation.

Our country leads the world in developing music. Our intelligent and talented people have made various national musical instruments and created and developed traditional music, singing of their wishes and feelings since the remote past.

Our national music is more elegant and delicate than Western music. There is no equal to our national music in giving vivid emotional expression to the feelings of our people. Our national instruments also have unique characteristics. Especially the clear and plaintive timbre of our national woodwinds and the soft and elegant sounds of our national stringed instruments are unique. No foreign instruments can take the place of our national instruments in terms of their unique sounds and the delicate skills needed to play them. Music performed on our national instruments sounds exclusively our own, whether its tone colours are bright or dark, but music performed on Western instruments does not. Our national music and our national instruments, that accord with our people's emotions and tastes, should be the main components of our music.

We should promote both our national music and Western music.

We need not depreciate or discard at this stage of history the elements of Western music and Western instruments that have become our own in the course of their development in the context of Korean music. The point is how we should make use of them.

Western music and Western instruments should be thoroughly subordinated to the demands of Korean music. If we use them in our own way for the production of musical pieces that accord with the feelings of our people, there will be no problem. Western instruments are acceptable if they are used to perform Korean music and sustain our national sentiments. Establishing the Juche orientation in music means developing our national music and instruments in the main and subordinating Western music and instruments to them.

The development of Juche music should be based on national melodies.

National music is valuable cultural wealth that enshrines the talent and soul of the nation. It serves as the basis of the resplendent flowering of the art of socialist music. Socialist culture can never be created from scratch. It is created by critically inheriting and developing the heritage of national culture.

National melodies are the mainstays of national music. Music can acquire national characteristics and establish the Juche orientation only when it is based on national melodies.

Basing music on national melodies means sustaining the characteristics of national melodies in musical emotions and in the form of musical expression.

The national characteristics of music find concrete expression in musical emotions and in the form of its expression. National melodies represent emotions unique to national music as well as the form of its expression.

Since the remote past our people have liked clear, elegant, restrained and yet profound music, and also been partial to gentle and beautiful melodies. This is a concrete expression of our nation's sentiments concerning music. Our national melodies have unique characteristics not only in their emotions but also in their tonality, beat,

tone and the techniques of developing melodies. Basing music on our national melodies is the way to sustain the characteristics of our nation in the sphere of music.

Developing music on the basis of our national melodies should not be understood as simply reviving the folk melodies of the past, just as they were. We must discard backward elements of melodies and discover new elements of melodies capable of vividly expressing the feelings of our contemporaries, and continue to develop our national melodies. This is the law of the development of national melodies. We must sustain both the peculiar and the new elements of national melodies with regard to musical emotions and the form of their expression. Only then can we say that we have sustained the basis of national melodies.

We must encourage traditional national music, which can contribute to the establishment of the Juche orientation in the art of music.

Folk songs are basic parts of traditional national music. Folk songs are the cream of national music, fully representing the good qualities of national music.

Folk songs are truly the people's songs that accord with their national sentiments and feelings.

In our country there are many folk songs which are characteristic of different regions. Korean folk songs, which have been sung widely by our people and handed down for ages, reflect our national sentiments and feelings to the full in a succinct and refined musical form. Even today, our people like folk songs. We must unearth the valuable folk songs that our ancestors liked to sing, and make a good study of them to develop them more beautifully in our era.

We must also encourage the use of national instruments.

National instruments are important means for creating national music. We must make active use of national woodwinds, national stringed instruments and others in the creation of musical works. We must compose solos, duets, trios and the like and orchestral music to be performed with national instruments, and increase their proportion

in the combination of instruments and in musical arrangement. Effective use of percussion instruments like *janggo* (an hourglass-shaped drum—Tr.) is also needed to sustain the beat, liveliness and style of our national music.

Although we encourage national music, we must curb the tendency to return to the past. We must guard against both a nihilistic approach to the heritage of national culture and the tendency to return to the past. Rejecting this backward tendency is a basic policy our Party maintains in developing socialist national culture.

National music, because it has emerged and has developed in class society, retains class and social limitations. We must not revive every element of the heritage of national culture indiscriminately. Musical pieces that catered to the tastes of the exploiting class in the past are not worthy of being inherited. Even folk songs created by the people may contain backward elements. We must discriminate between progressive, popular elements and outmoded, reactionary elements in the musical heritage of our nation, discard the outmoded and reactionary, and preserve the progressive and popular, while modifying or developing them, to meet our contemporary class requirements and aesthetic tastes.

To develop national music in keeping with modern aesthetic tastes is the requirement of our times. We must develop national music that accords with the thoughts, feelings and emotions of the people of the revolutionary era.

We must make a good job of discovering folk songs and rendering them anew.

The folk songs of the western provinces occupy an important place in the folk music of our country. The melodies of these folk songs are soft, beautiful, fluent, full of national emotions, and easy to understand and sing. Quite a few folk songs native to the east-coast region have soft and beautiful melodies. We should resurrect all such folk songs and re-render them to suit modern aesthetic tastes. This is an important requirement for making our folk songs flower more beautifully.

We should give priority to the folk songs of the western provinces, while reviving the good folk songs of the southern provinces. Quite a few folk songs of the southern provinces are among those widely known throughout the country in the past. We cannot say, of course, that all of them were liked and sung by the people with relish. Some of them were like outmoded *phansori* or *sijo* (a poetic style developed in Korea in the 14th century—Tr.) that were delivered in a rasping tone in the past. We should take these things into consideration in dealing with the folk songs of the southern provinces, and re-produce and re-render those which are clearly characteristic and valuable to cater to the aesthetic tastes of our contemporaries, as we do with those of the western provinces.

While sustaining their original timbre, we should smooth over those elements which are too complicated or too jagged, and eliminate the husky voice. Folk songs of the southern provinces also need clear, gentle and soft rendition.

*Ongheya* re-rendered by the Pochonbo Electronic Ensemble, is a representative folk song of the southern provinces that has been successfully re-rendered to cater to modern aesthetic tastes in the style of rendering the folk songs of the western provinces while its original tone colour is sustained.

The folk-song rendition of the western provinces we speak of has a meaning that differs from that of the past. The western-provinces style of folk-song rendition has a comprehensive meaning concerning our own style of folk-song rendition that has been created by implementing our Party's policy of developing Juche-oriented national music since liberation rather than a narrow concept that involves the geographical distribution of folk songs. If we make good use of our own style of folk-song rendition by sustaining its character, we can re-render the folk songs of the southern provinces to cater to our people's tastes and emotions while preserving their original timbre.

We must work hard to unearth sound and educational folk songs of the southern provinces, along with those of the western

provinces, re-create and re-render them in our own style in keeping with modern aesthetic tastes, enrich the treasure house of our national music and, on the basis of this, develop the art of Juche music.

Folk songs should be re-created and re-rendered to cater to the aesthetic tastes of our contemporaries.

The words of the folk songs of the past contain Chinese-style phrases and archaic expressions. Such folk songs should be paraphrased in more familiar words and new expressions in keeping with our contemporary aesthetic tastes. Their melodies, too, should be musically polished and refined. The style of their rendition should also be renewed with a variety of accompaniment so as to cater to the feelings of our contemporaries.

New folk-song-style songs should be created on the basis of traditional folk songs. In the old days, those songs which had reached the acme of perfection in the course of being sung widely among the people down through history without going through the hands of particular writers and composers, were called folk songs. Nowadays, however, folk songs should not be defined in that way. Even the songs created by professional musicians can be called folk songs if they have distinct characteristics of national melodies, stimulate national sentiments and are sung widely among the people. They can be called such in the sense that they have become folk songs. The folk-song-style songs that have caught the hearts of our people are all new folk songs of our age. Folk songs should be regarded as developing with the times, not as stopping at any particular point in history. We must create a lot of folk-song-style songs that can be called folk songs of our times, on the basis of a new understanding of folk songs.

Improving national musical instruments on modern lines is very important in developing national music in keeping with modern aesthetic tastes.

Our national instruments have clear and beautiful tone colours as well as a rich force of expression, but some of them that were

made in the old days lack volume and clarity. These shortcomings must be removed while sustaining the unique characteristics and merits of national instruments. The modernization of national instruments and elimination of their defects will make it possible to render the music of our times excellently with our national instruments and develop national music so that it accords with our people's aesthetic feelings.

The re-interpretation of folk songs and the modernization of national instruments must not lead to the loss of their unique characteristics.

Preserving the original qualities of national music is important in developing national music. Failure to preserve its original qualities will result in a medley of music. Our people do not like a hodgepodge of music that is neither Korean nor Western.

Catering to modern aesthetic tastes while sustaining the original qualities of national music is the way to develop national music that is appropriate to our times. In developing national music, we must not emphasize only modernity and ignore the historical aspect, and vice versa. The re-creation and re-interpretation of folk songs must sustain their characteristics and the reflection of their times; in the modernization of national instruments we must preserve their original tune colours and shapes.

To establish the Juche orientation in music we must adopt foreign achievements and experience in music with discrimination.

Establishing the Juche orientation in music does not mean ignoring and rejecting foreign things indiscriminately. For the rapid development of music in our country, we should adopt good things from foreign music.

The development of the electronics industry has produced electronic musical instruments in many parts of the world. On the basis of these instruments, modern music is making a new advance. The application of modern scientific achievements is raising the level of three-dimensional musical interpretation. If we shut our eyes to this trend of musical progress, we shall be unable to promote

our music to the world standard.

When adopting foreign achievements and experience in music, we must not adopt everything blindly or swallow them whole, but critically introduce them and digest them until they become our own. No matter how good foreign music may be, it cannot, as it stands, be agreeable to our situation and our people's tastes.

We must establish the Juche orientation in modernizing music. We must make use of electronic instruments in the way that is appropriate to our music, and develop modern music in our own style. The music of the Pochonbo Electronic Ensemble is liked by the people because the Ensemble performs our music with electronic instruments skilfully in our own style.

Up until recently, people thought that electronic instruments could only be used to play rock, disco, or jazz music. It is true that there are electronic ensembles in capitalist countries which specialize in playing wild music. They deform music and paralyze people's healthy ideas and consciousness. There is no need, however, to reject electronic instruments simply because some electronic ensembles have harmful effects on people in capitalist countries. The point at issue is not the electronic instruments themselves, the means of musical rendition, but what music they perform and how.

Electronic instruments, a product of the latest developments of science and technology, can regulate tone colours and volumes in a broad spectrum. Effective use of them can ensure the desired width and depth of musical rendition.

We must adhere to the principle of adopting and using electronic instruments to create and develop music in our own style and in keeping with our people's tastes and emotions. Revolutionary and sound pieces of music rendered with electronic instruments to suit the sentiments of our nation will capture the hearts of the people.

The music of the Pochonbo Electronic Ensemble is a brilliant example of the creation of Korean music capable of catering to the tastes and emotions of our people by using electronic instruments to

meet our own musical requirements. The Pochonbo Electronic Ensemble is characterized by its performance of beautiful, healthy and emotional music sustaining mainly our soft and noble melodies in step with Korean beat, instead of making harsh, twisted and noisy sounds that hang mainly on rhythms.

The experience of the Pochonbo Electronic Ensemble shows that the maintenance of the Juche standpoint to meet our requirements even in developing modern music in step with the world trend is the way to create music that can contribute to the revolution in our country and capture our people's hearts.

Harbouring illusions about foreign music and mechanically copying it are expressions of sycophancy and dogmatism. If we permit sycophancy and dogmatism into the field of music, we will be unable to prevent the infiltration of bourgeois and revisionist music nor will we be able to develop our music on revolutionary lines and on a sound basis. We must hold fast to the standpoint of Juche, and adopt the achievements and experience of foreign music critically to develop our music to suit the specific situation in our country and our people's feelings.

In the field of musical art, we should steer classical music in the classical direction while following the modern trend of music.

We need both modern music, such as that developed by the Pochonbo Electronic Ensemble and classical music as performed by the Mansudae Art Troupe. Our classical music that struck root and has grown up in our soil should be kept consistently as it is. If we give up our classical music that has been developed by our Party with great efforts, on the grounds that we have to create a new type of music, it will amount to abandoning the history of our music.

In order to pioneer new music like that of the Pochonbo Electronic Ensemble and continue to develop our classical music, each art troupe must keep its characteristics. Only when different art troupes do so, and opera, music-and-dance shows, traditional national music and classical music advance along their own paths, can our music develop in greater breadth and with greater variety.

### 3) MASTERPIECES ARE THOSE WHICH ARE NEEDED FOR THE REVOLUTION

Masterpieces rouse people to the revolutionary struggle and the work of construction and remain long in history, along with significant events that have played a great role in social progress.

*Star of Korea*, a revolutionary paean, which was created in the initial period of the revolutionary cause of Juche, rallied a large number of young communists and revolutionaries around the leader, and roused the people to the anti-Japanese struggle for national liberation. The *Song of General Kim Il Sung*, an immortal revolutionary hymn, which was created after liberation, gave our people powerful encouragement in the struggle for the building of a new country, for the victory of the Fatherland Liberation War, and for the accomplishment of the revolutionary cause of Juche.

The revolutionary song, *Guerrilla March*, and other masterpieces, which were created during the anti-Japanese revolutionary struggle, are symbols of their period that remind us of the historic events of the revolutionary struggle against the Japanese imperialists. The *Song of Ploughing*, *Victorious May*, and other masterpieces created in the days immediately after liberation arouse in us again the thrill we experienced during the days of the democratic reforms and democratic construction during the period of peaceful construction. The wartime masterpieces such as *To a Decisive Battle*, *Mungyong Pass*, and *My Song in the Trench* tell of the historic events of the fierce Fatherland liberation War.

A masterpiece is literally a famous work composed with great skill.

We must not try to seek the definition of a masterpiece either in the "logic of forms" or the "purity of art" nor in ephemeral popularity emanating from fashion.

The essence of masterpieces must always be defined with the

focus mainly on man, and on the basis of the aesthetic feelings and requirements of independent people, and the role of music in their creative activities.

A masterpiece is a piece of music that sounds better and more impressive the more we listen to it. Only such musical pieces have the value of masterpieces.

The fact that a piece of music sounds better the more people listen to it means that it represents their thoughts and feelings.

Music expresses man's thoughts and feelings, in keeping with his requirements and aesthetic tastes. Man creates music and enjoys it. Since man is a conscious and independent being, he creates music with a conscious desire to express his will to live independently and to enjoy it himself.

Only when a piece of music echoes people's thoughts and feelings can it give people aesthetic pleasure and satisfaction, and stimulate their desire to listen to it over and over again.

The masses of the people are the motive force for the creation and development of music. Therefore, whether or not a piece of music meets the masses' aspirations and demands and their aesthetic tastes should be the criterion for a masterpiece, and a piece of music that is liked by everyone should be defined as a masterpiece. That a piece of music sounds better the more it is listened to means that it accords with the masses' aspirations and feelings, and is liked by everyone.

That a work of music is very impressive means that it remains long in people's consciousness and, with emotional echoes, acts on the development of their consciousness and on their creative activities.

Man is not only a conscious and independent being, but also a creative being who transforms nature, society and himself by enhancing his consciousness. He makes active use of various forms of social consciousness in his creative activities and acquires from them a variety of knowledge needed for the transformation of nature and society as well as ideological sustenance and mental

power for elevating his ideological consciousness. Music has a great impact on people's ideological and emotional education, stimulating them to engage in creative activity and enriching their thoughts and feelings.

If music is to play the role of encouraging and educating people in their creative activities, it must remain long in their consciousness. Because masterpieces give strong impressions to their listeners, they can be a powerful means of enriching people's thoughts and feelings, and actively contributing to their creative activities.

Masterpieces are rich in ideological and artistic qualities. Only works of music rich in ideological and artistic qualities can be called masterpieces.

Ideological quality is the first criterion of a masterpiece.

Ideological quality is the essential element of the art of Juche music. It is the basic factor that enables music to make a powerful contribution to the revolution. It follows that music without ideological quality is useless.

The basic theme that must be tackled by the art of Juche music is the theme of the leader.

In dealing with the theme of the leader, we must find a correct solution to the problem of the revolutionary outlook on the leader. This outlook constitutes the essence of the revolutionary content of musical works.

The leader's position and role in historical development, the basic factor in the single-hearted unity of the leader, the Party and the masses, the inseparable ties between the leader and the masses, and the people's loyalty and dutiful attitude towards the leader, which are based on their revolutionary morality—these are the important problems of ideological theme that require preferential solutions. Our music must exalt the great leader's glorious revolutionary history, the greatness of his revolutionary achievement, and the sagacity of his leadership and his noble virtues. It must also resound with warm reverence for and unflinching loyalty to the leader, and unshakable faith and will to follow him to the end. This is the way to produce

masterpieces that can play a great role in uniting our people solidly behind the Party and the leader, and in accomplishing his revolutionary cause.

What is important in the content of the ideological theme of the art of revolutionary music is to mirror Party policy with great skill. Producing a lot of songs that reflect Party policy is our Party's consistent policy, which is reflected in the creation of music.

The Party's policies are the embodiment of the leader's revolutionary thoughts as well as concrete ways to accomplish his revolutionary cause.

Works of music which mirror Party policy play a great role in giving Party members and working people a profound understanding of the Party's policies, and rousing them to carry out these policies.

Works of music should reflect Party policy in depth and, on the basis of this, opportunely mirror pressing and significant problems arising in the course of revolution and construction. Only then can the works of music give Party members and working people a profound understanding of the correctness and unconquerable vitality of the Party's policies and the great reality in which these policies are implemented and of the bright future, and encourage them to join the struggle to carry them out.

Works of music should have a varied content for the revolutionary education of the Party members and working people such as education in revolutionary traditions, class education and education in socialist patriotism.

Works of music must show clearly the heroic struggle, lives and noble spiritual world of independent people.

Independent people are new-type people who are distinguished from people in general. They are new Juche-type people who have grasped the law of historical development on the basis of their outlook on the leader and are awakened to class consciousness. They struggle to brighten their independent and creative lives.

There are lots of living examples of typical, independent people who have emerged on the thorny path of the Korean revolution that

has been carried on for a long time under the banner of Juche. The anti-Japanese revolutionary struggle, the two stages of revolutionary struggle for democracy and socialism after liberation, and the struggle for national reunification, which have been carried out under the leadership of the great leader, are a great revolutionary struggle to realize the cause of Juche of the masses of the people, the independent motive force of history. Our music must deal truthfully with the noble spiritual world and simple, optimistic lives of the heroes who have distinguished themselves in these struggles.

In order to express the ideological content of songs clearly, it is necessary to write the words of the songs with great skill. Since the words directly and concretely reflect people's lives and express the ideological content of themes, they have decisive significance in making the content of songs revolutionary. Good words are the prerequisite for good musical compositions. For a song to be a masterpiece with revolutionary content, its words must be written in such a way that they have a high ideological quality.

The musical emotions of a song must agree with the revolutionary content of its words.

Tuning musical emotions to the revolutionary content does not mean only roaring or shouting. Songs with revolutionary content may harmonize with militant emotions, as in the case of a march, with lyrical emotions, with bright, soft or elegant emotions, or with sad or heroic emotions. All these musical emotions, however, must be healthy, noble, exuberant and profound, so that they agree with the revolutionary content of the words. Decadent, mean, drab and flippant emotions have nothing in common with revolutionary content.

Musical emotions should be profound, have lingering effects on the listeners and rouse deep thoughts in them. The musical emotions of our times must throb with the spirit of the times and vibrate with overflowing stamina so as to be fresh.

Revolutionary music must resound with intense ardour. Musical ardour is the expression of the composer's strong assertion of reality

and his strong appeal to the listeners. Music that lacks ardour cannot emphasize the ideological theme of the work.

High artistic quality is a hallmark of masterpieces.

A high ideological quality alone is not enough to make a masterpiece. Artistic quality is the basic criterion of art.

Artistic quality is essential for the performance of the social function of music. Music gives the listeners pleasure and strong impressions because it has artistic quality along with ideological quality. People would not listen to music or play it if it were devoid of artistic quality. Music with high artistic quality induces people to listen to it, play it frequently and accept its profound thought with a strong impression. Music that lacks artistic quality cannot perform its noble mission, no matter how high its ideological quality may be. Only when its high ideological quality is supported by its noble artistic quality can music have a strong effect on the political and ideological education of the masses and on rousing them to the revolutionary struggle and the work of construction.

Skilful interpretation is essential for enhancing the artistic quality of music.

Interpretation is the form of art that expresses human thoughts and feelings. It is a special mode of giving artistic expression to reality, of giving people a lifelike representation of reality so that people feel as if they are seeing and hearing it. If a work is to grasp the essence sharply and acquire convincing truthfulness and emotional attraction with which to arouse people's interest and touch their hearts, it needs skilful interpretation.

The words of songs must be written so that they have high ideological quality and are deeply lyrical. Words should be lifelike and poetic. If they are full of political parlance, drab and prosaic, they cannot touch people's hearts. People will not sing or listen to songs which are full of prosaic words, because they are not interesting, no matter how high their ideological qualities.

The political and ideological content of the words of songs should be expressed in everyday language and infused with poetic

feelings. Colloquial words and descriptive expressions should be used for the texts of songs, to give people familiar feelings. The words of songs should also be rhythmic, so as to rouse poetic feelings. Of course, the texts of songs cannot dispense totally with political terms, but, where they are indispensable, they should be put in the right places. Since the texts are to be sung as songs, their tunefulness should be taken into consideration to make sure that they fit the melodies.

Song must also have accurate musical interpretation.

Musical interpretation should instil emotional vividness into the concrete feelings of the contents of songs. If the texts of different songs can be fitted to the same melody, it means that the melody lacks the specific quality of interpretation. Music should have a specific emotional quality capable of clearly expressing the poetic image of the text of a song or the artistic intention of the composer.

Musical images should be created through distinct individuality, so they should have their own characteristics and a fresh taste. Music that is stereotyped cannot be called an artistic interpretation. Musical interpretation that is clearly individualistic and fresh can have an artistic attraction that moves people.

The artistic quality of music should be combined closely with its ideological quality; this presupposes popularity, nationality and simplicity.

Artistic quality is not needed for its own sake, nor does it exist in complete isolation. It is a special quality of art that expresses human thoughts and feelings about reality; it is a unique mode of art that conveys ideas. Artistic quality that is separated from ideological quality is valueless, and artistic quality that does not convey the content of art is useless. Music must not assert only ideological quality while ignoring or lowering its artistic quality; nor must it tolerate art for art's sake, emphasizing artistic quality alone while ignoring its ideological quality.

The artistic quality of music must be subordinated to the representation of the masses' aspirations and demands. It must

represent the thoughts and feelings of one's own people and be intelligible to them.

Every single piece of music we produce must be a masterpiece of our times with high ideological and artistic qualities, so that it is liked by the masses and rouses them to struggle as their inspiring agitator and true educator.

To compose masterpieces needed for the revolution, the composers must acquire an unshakable Juche outlook on the world.

Revolutionary masterpieces with high ideological and artistic qualities can only be created on the basis of the Juche world outlook. Without acquiring the Juche world outlook, it is impossible to grasp the essence of our reality, which is the embodiment of the Juche idea.

The idea of Juche-oriented art and literature, which has been evolved on the basis of the great Juche idea, is an original doctrine that shows the absolutely correct way of developing socialist and communist art and literature.

Only when one is solidly equipped with the idea of Juche-oriented art and literature can one find successful solutions to problems however difficult relating to musical creation, on the basis of scientific theory and methodology.

Composers must acquire a deep understanding of the great leader's Juche idea, his idea of Juche-oriented art and literature and the Party's policy of art and literature, absorb them completely, and thus prepare themselves to be revolutionary creative workers of the Party.

In order to create many more masterpieces needed for the revolution, composers must delve deeply into reality and experience it wholeheartedly.

Masterpieces of the times will ring out from reality where the hearts of the times throb. The reality of our country, where our Party's lines and policies are being implemented, the working masses, who are unfailingly loyal to the Party and the leader, are bubbling over with creative enthusiasm, and miraculous successes and innovations are taking place one after the other, is an inexhaustible source of

creation as well as an excellent school that helps composers to develop their creative talents and spirit.

Only when they are immersed in reality can composers warmly feel the great force and unconquerable vitality of our Party's policies, and tangibly experience the fighting spirit and feelings of the working masses who are working for the Party and the leader and struggling to champion and carry out the Party's lines and policies. Composers must plumb the depths of reality and discover the essence of reality from the point of view of the Party's lines and policies and the revolutionary viewpoint of Juche, acquire a deep understanding of it from the correct aesthetic point of view and also blaze with ardour. In this way, they will create a fine crop of masterpieces of our times, masterpieces with high ideological and artistic qualities.

Composers must continue to improve their creative qualifications in order to produce a batch of masterpieces needed for the revolution.

You cannot create music with political enthusiasm alone. Masterpieces with high ideological and artistic qualities can only be created when composers' political and ideological preparedness and their experience of reality are supported by their creative qualifications. Masterpieces require enhancement from both high ideological and noble artistic qualities. The noble artistic quality of masterpieces is guaranteed by correct creative methods and high creative skills.

Composers should make a deep study of our musical masterpieces and the experience of their creation on the basis of the Party's evaluation of musical works, acquire a broad understanding of the famous works of Eastern and Western music of all ages, in the context of historical progress, and make a systematic study of the principles and techniques of musical vocabulary, such as melodies, chord, heterophony, combination of instruments and forms of music, as well as the history of their development. It is especially important to acquire an ample knowledge of our folk songs and our people's music. Composers also need the skills of playing pianos and other instruments, as well as a rich and versatile knowledge of vocal music

and instrumental music. A profound knowledge of literature, fine arts, dance and other sister arts should also be a part of composers' qualifications. A wide knowledge of nature and society can also help composers in their thinking and inquiry.

The process of creative work should be the process of transforming composers on revolutionary and working-class lines. Bearing in mind the Party's high trust in them and its expectations as well as the honourable mission they have assumed before the revolution, composers must continue to train themselves, prepare themselves politically and professionally to the full and produce many more masterpieces which will be monuments to our times, and thus discharge their duty as revolutionary composers.

#### 4) MUSIC MUST BE POPULARIZED

The art of music must be popularized to ensure success in the development of the art of Juche music. To create a revolutionary and people-oriented art of music that meets the requirements of our times and the people's aspirations, and pleases and serves the people is an important principle of developing the art of Juche music as well as our Party's consistent policy.

Popularizing the art of music means that the broad masses are encouraged to participate in the activity of musical creation, that the art of music is created and developed on the strength of their efforts and talents, and that all the members of society are provided with the opportunity to enjoy music to their heart's content. It means, in short, creating and developing the art of music on a mass foundation and helping the working masses to become genuine masters of the art of music.

Developing the art of music on a mass foundation and helping the working masses to create and enjoy music is a principle upon which the art of Juche music is developed.

In order to develop the genuine musical culture of the working

class under a socialist system, where the working masses are the masters of state power and the means of production, the working masses, particularly the working class, must occupy the position of masters in the field of musical art, and play the leading role in creating and developing the revolutionary and people-oriented art of music. Only then is it possible to create and develop music that is easy for the masses to understand and that is enjoyed by them and contributes actively to their revolutionary struggle and their work of construction, and thus successfully produce the art of Juche music.

Just as all the material, spiritual and cultural wealth in the world is produced through the creative efforts of the working masses, so the art of music emerged and has developed in the course of people's creative work. Even in the old, exploitative society, where the ruling class monopolized not only political and economic fields but also all means of art and literature, and restrained the working masses' activities for the creation of art and literature, the masses created their unique national culture and handed down the heritage of fine national music that mirrored their aspirations and wishes. A large number of our folk songs are still liked and widely sung by the people because these songs were created and polished by the talent of the masses and echo their aspirations and feelings truthfully and with simplicity. It is true that the heritage of people's music in the past had historical and class limitations to some extent because it was the product of the outmoded class society, in which the working masses were unable to occupy the position of masters in socio-historical development and play their role as such. However, the beautiful and rich national sentiments and feelings which are echoed in the heritage of the people's music as well as the truthfulness of musical expression and a high level of artistic interpretation in simple and concise form are an eloquent proof that the working masses are the true masters and creators of the art of national and people-oriented music.

Only when the broad sections of the working masses participate

widely in musical activities, make collective efforts and display creative talent can the art of music make progress and our art of Juche music develop faster.

The working masses are the most talented and powerful beings, who realize the requirements and aspirations of the times by their creative efforts and stubborn struggle. Only when we encourage the broad masses to participate in the creation of the art of music and display their creative enthusiasm and artistic talent can we ensure a truthful and vivid interpretation of today's vibrant reality and the feelings of our people who live worthwhile and happy lives under our socialist system, which is the best in the world, and can we provide the possibility of creating more and better musical pieces in fresh forms and a variety of genres.

Popularizing the art of music is also necessary for building up the creative force that will shoulder the future tasks of the art of Juche music.

There are innumerable people with musical talent and aptitude among our working people, youth and children. Musical art activities among the broad masses make it possible to discover new buds of talent, develop them into able musical creators and artistes with high ideological consciousness and outstanding artistic skill, and steadily strengthen the Juche-oriented musical creative force in keeping with the developments of the times.

Popularizing the art of music is an important way to steadily raise the masses' ideological and cultural levels, and more actively carry out the work of developing all the members of society into thoroughgoing communist people.

If musical art activities are conducted vigorously on a broad mass basis, all the members of society will be able to prepare themselves more effectively to be communist people equipped solidly with the Juche outlook on the revolution, rich cultural attainments and noble communist morality in the process of creating large numbers of works of musical art with high ideological and artistic qualities.

In order to popularize the art of music, it is necessary to enlist the

broad working masses in musical art activities. This will enable them to create lots of mass music with a variety of rich content and form and to become true creators of musical art.

By thoroughly implementing the Party's policy of enlisting the broad masses in musical art activities in the past, we have achieved a great success and gained valuable experience in this regard.

The working masses, who became the masters of the country, freed from all sorts of exploitation and social fetters after liberation, sang of the joy and exultation in their happy lives and worthwhile labour they felt for the first time in their lives. The resourceful and courageous soldiers of the People's Army made musical instruments on the front line even in the trying years of the Fatherland Liberation War and sang of their thoughts and feelings, of their unshakable confidence in victory and revolutionary optimism. During postwar reconstruction and the great upsurge of socialist construction, the working masses' activities to create music were further stepped up, and a variety of mass musical pieces were created in large numbers, musical pieces with revolutionary and socialist content expressed in simple and yet vivid and lifelike forms. The masses' wide participation in musical art activities is a major factor in the steady development of the art of our Juche music at present.

A major principle that must be firmly adhered to in developing the art of music on a mass foundation is to let the masses of workers take the lead in musical art activities, and disseminate the working-class art of music they have created to both the urban and rural communities. Placing the working class in the front rank of the activities to create the art of music and developing mass music following the example of revolutionary music created by them is the way to guarantee the working-class character of the art of Juche music, and ensure the healthy development of the art of mass music.

For the development of mass music, not only the working class but also farmers, soldiers, youth and schoolchildren must participate in the creation of musical art. This can ensure the production of many more musical pieces of different forms and genres that echo varied

lives, thoughts and feelings as well as the full flowering of the art of our mass music.

In order to popularize the art of music we must do away with the tendency towards professionalism that considers musical creation to be something that is beyond the reach of ordinary people.

This tendency is the expression of the remnants of the anti-popular bourgeois idea that does not regard the working masses as powerful and resourceful beings, and looks down upon simple, people-oriented music as something childish and paltry. It is a reactionary ideological tendency to retain the outmoded, evil practice of the ruling class and small privileged circles in the exploitative society who monopolized the creation and enjoyment of musical art.

Our Party aims to make our country a land of art by developing a mass art in which all the members of society participate and enjoy it. From the point of view of the development of art, it may be said that communist society is a society where mass art has reached such a high level that all the members of the society participate in the creation of art and enjoy it to their heart's content, a level at which the whole country has become a land of art. To develop the art of our Juche music to a higher stage and speed up the building of the art of communist music, we must eliminate the tendency towards professionalism in musical art activities, and firmly maintain the principle of developing music on a mass basis.

Organizing groups of amateur musicians widely and encouraging the masses to create musical pieces is a practical method of popularizing music.

Music does not become popular automatically simply because social conditions are provided for the working masses to participate freely in musical art activities under the socialist system. The working people's art activities can only be effective when these activities are organized on a collective basis. In this sense, it may be said that amateur artist groups are the basic organizational form and the base for mass musical art activities.

Amateur artist groups should be organized in all sectors, ranging

from factories and other enterprises, cooperative farms and schools to the people's neighbourhood units in the residential quarters, mainly on the basis of production units and residential units, depending on their actual conditions. The amateur artist groups should be operated in various forms and by various methods, and on a regular and flexible basis.

The amateur artist groups must deal with a variety of themes and forms, concentrating on giving publicity to the successes in the labour efforts of the working people and spreading them, as well as criticizing negative practices. This will inspire the working people to make greater efforts and help them to eliminate the remnants of outmoded ideas from their minds.

There should be no practice of specializing in amateur artistic activities.

Specializing in amateur artistic activities would interfere with production and obviate the characteristics of the art of the masses.

Amateur artistic activities must be conducted in the same way as the artistic activities were conducted by the anti-Japanese guerrillas.

The artistic activities of the anti-Japanese guerrillas were characterized by militant and mobile performances of vivid and lifelike works of art with the use of handy instruments familiar to the masses without being limited by either place or time factors. They were also characterized by the way they utilized the special skills of the masses. We must further develop mass art in our own way by carrying forward the revolutionary traditions established during the anti-Japanese armed struggle and following their example.

In order to step up amateur artistic activities and develop the art of music among the broad masses, professional creative workers and artists must help amateur artists in their activities. Creative workers and artists must frequently visit production sites not only to learn from the workers and farmers while working with them but also to help them and lead them in carrying on amateur artistic activities in a lively manner.

When helping the working people in their amateur artistic

activities and in their creation of mass music, the professional creative workers and artists must refrain from inducing them to imitate professionals and writing for amateurs.

What is important in the guidance of amateur artistic activities is to sustain the simple and truthful nature of mass art, discover new buds appearing in the course of the masses' creative work, stimulate the working people's creative enthusiasm and help them to complete their works by themselves. We must pay close attention to ensuring that the creative workers and artists of art troupes and information squads go out among the masses, enlighten them and give effective assistance to amateur artistic activities and the creation of mass music.

We must step up the work of art dissemination.

Efficient art dissemination can help the broad working masses to read, hear, see and enjoy works of art to their heart's content and educate themselves along revolutionary lines in the course of this.

Efficient art dissemination is also needed to enlighten the masses concerning art. Through art dissemination we can give the people a deep understanding of the value of revolutionary art and literature, widen their artistic horizons and raise the level of their cultural refinement and artistic skills, so as to speed up the development of mass art. Effective dissemination of musical art can help the working people to appreciate music in depth and sing songs more meaningfully with a good knowledge of the ideological and emotional content of the songs and the characteristics of their artistic interpretation.

The dissemination of musical art should be conducted in keeping with the directions and requirements of the Party's information work.

Music is a powerful instrument for people's revolutionary education as well as a major means of the Party's ideological work. In order to ensure that music performs its militant function and mission as a means of the Party's ideological work, we must plan the dissemination of musical art in keeping with the directions and requirements of the Party's ideological work in each period, and

establish a revolutionary attitude in carrying out the plan. Only then can we disseminate promptly good musical pieces that have been produced to meet the requirements of each period, stimulate the working people to carry out the revolutionary struggle and construction work, and encourage them to live and work with revolutionary optimism.

The work of art dissemination must be conducted on the basis of the Juche-oriented art dissemination system established by our Party in an original way. If we permit the dissemination of poor works at random on the grounds of sustaining the characteristics of one's own district, these works may have an undesirable influence on the people. We must see to it that all the people sing songs with high ideological and artistic qualities, songs that have been created by the central authorities, approved by the Party and issued through the unified music dissemination system.

To develop art on a mass basis, we must intensify art education among the younger generation.

The general cultural level of our working people is now quite high, and the younger people, who have received 11-year compulsory education and higher education, are working in large numbers in factories and other enterprises and in rural communities, creating the conditions for the further development of art and literature among the masses. If we improve art education for younger people in these circumstances, we shall be able to accelerate the popularization of art successfully. If we produce as many able art teachers as we need by improving the quality of art teacher training and pay close attention to improving art education in the sphere of general education, all pupils will acquire a basic knowledge of music, while the level of their general cultural attainments will be raised during the 11-year compulsory education. As a result, they will be able to dance and sing songs and play at least one kind of musical instrument skilfully. When the younger people, who have received sufficient art education, engage in productive work, the cultural level of all the members of society will rise much higher, mass musical art activities will be

invigorated, the Party's policy of popularizing the art of music will be implemented with success and the work of imbuing the whole of society with art will be hastened.

## **2. MUSICAL COMPOSITION**

### **1) MUSIC IS AN ART OF MELODIES**

#### **(1) Melodies Are Basic to Music**

Music sounds familiar to people because it has melodies which people can hear and sing with relish. Melodies are indispensable to music.

Melodies are the expression of emotions that emanate naturally from the stirring of human thoughts and feelings.

In the past, different people understood the essence of melodies in different ways according to their views of the nature of music. One theory is that music originated in the cries of animals. According to this view, melodies may be nothing but the imitation of animals' instinctive cries. This amounts to justifying reactionary bourgeois music, a decadent musical school that now asserts that vulgar and licentious melodies, which stimulate man's animal instincts, are real melodies. Another theory is that music originated in rhythms used to coordinate work activities. From this is inferred the view that melodies are a mere byproduct of rhythms. This view appears to have a positive element in that it traces the origin of music to labour, but it fails to clarify the basic factor in the emergence of music from labour, and in consequence it will lead to denying the independent and leading expressiveness of melodies, and further negate melodies themselves. Still another theory is that music originated in the inflections of speech. But this theory does

not distinguish the essential difference between inflections and melodies.

Melodies are neither imitations of animals' cries nor copies of work movements or the inflections of speech. Natural phenomena like animals' cries might, of course, have provided emotional stirring and stimulus to the process of creating melodies, and social phenomena like work rhythms and speech inflections might have some influence on man's musical thinking. Since they came into being in close alliance with speech, melodies have, in fact, been influenced by the inflections of speech. However, melodies are not simple imitations or copies of natural or social phenomena. Melodies are an independent product of human consciousness as a means of musical art that has been created in the course of attempts to reflect man's desire for independence and his creative activities.

In everyday life, people often express their feelings through melodies. This is illustrated by their humming when they are happy or experience some pleasant feeling. Work songs are not aimed merely at coordinating people's movements while they work together. Work songs in an exploitative society echo the stirring of thoughts and emotions of the exploited people who, lamenting over their lot of having to endure backbreaking labour, try to forget the pain of toil with a sort of vague hope and expectation. The melodies of work songs in our society, where the people are free from exploitation and oppression, overflow with the feeling of pride and joy of life emanating from the worthwhile work of creating a new life.

Melodies reflect human thoughts and feelings. This does not mean, however, that melodies are the same as speech, which is the basic form of expressing human thoughts and feelings as well as the basic means of communication. Speech is the direct expression of thoughts and feelings, whereas melodies are the emotional expression of the stirring of thoughts and feelings. It is true that speech also expresses a certain degree of emotions through its inflections. In speech, however, inflections are secondary and auxiliary, whereas in music melodies are a leading and independent means. This is the

essential difference between the inflections of speech and melodies as the language of music.

Melodies are the basic means of expressing the ideological and emotional content of music.

There are many musical means of expression, but none of them has as independent and expressive a force as melodies have. Chords, beat and instrumentation all have expressive force peculiar to them, but these cannot lead to independent musical interpretation. By contrast, melodies can clearly express the ideological and emotional content of music and the interpretative ideas of music in a complete form.

Melodies are the basic factor in defining the quality of musical composition.

People who only listen to melodies without accompaniment feel the depth of musical interpretation and are deeply moved, but they do not feel much interest or musical excitement from chords or beats of the accompaniment without melody. Change in the chords, beats or timbre of a work of music does not basically alter the quality of its composition, but change in melodies results in a completely different work of music.

Of all the means of musical expression, melodies are the easiest for people to grasp, and the most intelligible and most familiar to them.

The masses of the people have enriched musical vocabulary by evolving beats, chords and the like, and adopting various forms of ensemble while creating music down the ages, but they have always given precedence to melodies.

Folk songs, which have been created and developed by the people throughout history, have all been handed down through their melodies. World-famous masterpieces of music are remembered as melodies, not as chords or beats.

Melodies are the first and foremost means of musical composition. In this sense, music may be called the art of melodies.

The attitude towards the position and role of melodies in musical

works and the method of using them comprise a major criterion for distinguishing between genuine music and modern anti-realist music.

The music of modernism or vanguardism that began to emerge in the early years of this century obliterates the expressive significance of musical vocabulary by denying the ideological content of music and destroying its form as the mode of the existence of its content. This kind of music, without exception, slights or negates melodies. Nowadays, in the field of mass music worldwide anti-popular, decadent music that echoes the deformed life and degenerate and ailing mental state of imperialism is widespread. They make a mockery of melodies by deforming them in a grotesque manner or making them insipid adjuncts to monotonous rhythms.

We must combat the anti-popular, anti-realist elements of this music, a product of imperialist society, in the 20th century, and stop them infiltrating into our music or germinating in it. We cannot, of course, ignore the trend of modern music in developing our own music. Even in adopting the world trend of music, however, we must not permit the infiltration of the slightest elements of the anti-realist method of creation that ignores, deforms, or obliterates melodies, but digest and introduce wholesome, melodious music to cater to our tastes. No matter what objections are raised, we must advance in the direction of subordinating all means of musical expression to melodies, not in the direction of weakening melodies while emphasizing secondary elements like rhythms. Our Party's unshakable principle is to put the main emphasis on melodies, making melodies the basis of musical creation.

We must subordinate chords, the mode of combination of expressive means, rhythms and all the other means to the sustaining of melodies.

The rich expressive force of chords, beats, instrumentation and the mode of combination of expressive means, can only prove effective when these are subordinated to melodies and fused with them. If chords, rhythms and other means actively support and enrich the interpretation and character of melodies, they will better sustain

melodies, and ensure the basic and leading position and role of melodies.

Chords must always be subordinated to the sustaining of melodies.

Chords are indispensable to polyphonic music. They are a powerful means of expression that stresses the emotional timbre of melodies and enriches musical interpretation by consonance. If you fail to give full play to the rich expressive force of chords, you will be unable to sustain the emotional tone of melodies in a greater variety and fail to brighten even excellent melodies.

The mode of combining means of expressing music also plays an important role in sustaining melodies.

The mode of combining expressive means is the style of allotting voice parts to melodies, using chords and beats in accompaniment, and employing counterpoints and heterophony. It must not be used for the purpose of merely sustaining itself, but should be thoroughly subordinated to sustaining melodies.

To sustain melodies and flavour them with national tastes, we must make skilful use of the beat patterns of Korean folk music.

The beats are the groupings of successive rhythmic styles accompanying the melodies. These are a mass means of expression that adds rhythmic gusto to melodies. These may be carried through by means of percussion instruments only or may be achieved in the musical sequence of various accompanying instruments. In any case, however, beats must be used in harmony with melodies, not overwhelming or weakening them. If they conflict with the rhythmic gusto that is inherent in the melodies or if the style of the accompaniment that expresses rhythmic patterns is too crude, it may distort the character and artistic quality of the melodies.

Heterophony must also be used skilfully to sustain melodies.

Heterophony is a rather complex polyphonic means that adds different melodies as accompaniment to a primary melody and enriches the resonance and artistic qualities of music. Heterophony that is used effectively and in the right sequence can make melodies attractive and improve the artistic qualities of the melodies in an

original way. However, the misuse of counterpoints and other means of heterophony may not only end up failing to sustain the primary melody, but also make it difficult to distinguish between the primary and secondary melodies. Heterophony must always be easy to understand, and serve as a means of producing national flavour, sustaining the primary melody and raising the artistic quality of music.

Instrumentation plays a great role in sustaining melodies. It is a means of harmonizing melodies and accompaniment with a variety of tone colours by allotting instruments to each voice part in polyphonic music and combining them. It is important in instrumentation to choose tone colours capable of emphasizing the character and artistic qualities of melodies, and allot instruments appropriately to the melodies, accompaniment and voice parts, so as to sustain the timbre of melodies and harmonize their tone colours with those of the accompaniment.

Composers must sustain the characteristics of all means of expression and yet subordinate them thoroughly to sustaining the melodies, and thus give prominence to the characteristics of our melody-oriented music.

## **(2) Melodies Must Be Beautiful and Restrained**

For music to inspire people with noble emotions and stimulate them to take a great interest in it, its melodies must be beautiful and restrained. The *Song of Loyalty* purifies people's minds and arouses very august and pious feelings in them because its melodies are beautiful and restrained. The folk song *Arirang* skilfully embodies the sentiment and soul of the Korean nation by means of its beautiful and restrained melody, so that its melody alone reminds us of the history of national sufferings and arouses in us strong feelings of love for our native places.

Melodies must be beautiful.

The beauty of melodies is an emotional reflection of man's

beautiful feelings. A true man's feelings and aspirations are beautiful. Since independence and creativity are part of man's intrinsic nature, no feelings are more beautiful than the feelings of true people who struggle to lead independent and creative lives.

Man's heroic struggle for freedom from the fetters of nature and society, devotion to the masses, the independent makers of history, self-sacrificing spirit for the social collective and comrades in the revolution, unflinching loyalty to the Party and the leader, loyalty that is the core of all the spiritual world, are the beautiful features of true people. Melodies must be beautiful, and sustain nothing mean and corrupt, because they must reflect the noble feelings of true people. "Beauty" enjoyed by those who are steeped in selfishness, misanthropy, material greed and hedonism, which conflict with man's desire for an independent and creative life, can in no way be beautiful. That is the reflection of corrupt ideas and feelings that degrade people and corrode their minds. The melodies of our music must thoroughly reject any vulgar feelings and reflect only the healthy and ennobling beauty of independent people.

Melodies must be restrained.

Restrained melodies are the national characteristics of our music. Koreans like restrained melodies. They like quiet colours better than glaring colours, and gentle melodies better than noisy or boisterous melodies. This is a reflection of the feelings and sentiments of our nation.

From ancient times, our people have been mild and decorous, and fond of clear, clean and bright things. This is a characteristic of our nation that has been shaped in the course of their long history. The Korean language is also gentle, clear and elegant as a reflection of the national nature.

Our national melodies, which have developed along with the Korean language, are clear, sonorous, elegant and gentle. Our music is characterized by its restrained melodies.

By restrained melodies which are liked by our people, I do not mean feeble and placid melodies by any means.

From ancient times, the Korean people have been diligent in their work and always courageous in fighting aggressors. This has nothing in common with the leisurely, lazy, cowardly and servile nature of the exploiting class. The diligence and courage of the Korean people find expression in their enterprising, optimistic and romantic character. The excellence of our national character has acquired a new meaning and is being displayed on a higher plane in the socialist system of our country, where the Juche idea is brilliantly translated into reality. The melodies of our music must be restrained and yet fresh, with overflowing vigour and stamina in tune with the emotions of the people of our times.

Melodies, to be beautiful and restrained, must be composed in a stanzaic, not recitative, style.

A recitative style is a narrative style tuned to melodies, which plays no more than an auxiliary role, like the inflections of speech. It is a form of vocal music that is not melodious. It is a mere tuning of the inflections of speech and lacks metre, the essential element of musical language. Therefore, it is not melodious in the true sense of the word.

The tones of melodies are an important factor in conditioning the ideological and emotional expression of melodies. But the tones of melodies on their own cannot fulfil the expressive function unique to musical language. The expressive function of melodies as an element of musical language can only be performed by means of metre, in addition to tones. The recitative style is an incomplete and unnatural form of vocal music in that it lacks metre, although it has tones.

Metre is indispensable to melodies. The term denotes the law that governs the sounds. It is used to mean the rules that define the pitches of sounds and also to signify a regular arrangement of sounds. By the term metre in this essay I mean the defining character of melodies that enables the expression of a complete musical idea through the arrangement of tones.

The inflections of speech have no rules of their own, and obey the rules of words and sentences because they are auxiliary elements

which are subordinated to the meaning of words and sentences. By contrast, melodies are an independent means and need their own grammar to enable them to express a complete ideological and emotional content, as a sentence does, through the regular arrangement of tones.

Stanzaic songs are an excellent musical form that can meet the essential requirement of melodies and accords with the traditions and customs of the musical language. The melodies of stanzaic songs are arranged with regular and natural metre that is convenient to listen to, and easy to sing. So, if they are well adapted to the gentle Korean texts of songs, they can enhance their subtleness.

To compose beautiful and subtle melodies, it is necessary to eliminate too steep and tortuous rises and falls and make them smoother.

Smooth melodies are ones that flow naturally from the emotional impact of the text of a song.

Songs which have both words and tunes, are basic to music. Originally, music came into being as a combination of words and tunes, and songs are the musical genre that is the most widespread and loved by the people. The music of songs which emerged from among the masses and is liked by them is the basis of all musical genres as well as the basic motive force of the development of musical history. Songs and their texts not only play an important role in music but also serve as the basis of defining the essential qualities of music.

Singability is a natural requirement of melodies. The melodies of people-oriented music, even in the case of instrumental music, are singable. Melodies which are not singable are devoid of popular character; they have lost their humanity. In order to ensure the singability of music, the melodies should be restrained and easy to sing, and flow smoothly.

Melodies can be easy to sing and smooth only when they convert the words of songs naturally into melodic vocabulary, and also flow naturally by sustaining the characteristics of their language.

If melodies are to be restrained, there should be neither sharp rises and falls nor extremely tortuous flows in them.

Sharp melodic rises and falls and tortuous turns arise from discord between melodies and words, discord caused by subordinating melodies mechanically to words and exaggerating the meanings and inflections of parts of words or conversely combining melodies incongruously with the inflections of words. Melodies must not be subordinated too strictly to words, in order to maintain their natural flow, nor should they ignore their relationship with the words to such an extent as to break their harmonious alliance with the words. Excessive rises and falls and tortuous turns of melodies are an expression of dogmatism that copies the Western style of recitatives or the form of technique-oriented, professional vocal music.

In order to avoid excessive rises and falls and tortuous turns in melodies, and make them restrained, it is necessary to ensure close alliance between the words and the notes, and sustain the characteristics of the melodies that accord with them.

The stanzaic form is the best form of creating songs in that it can ensure a close alliance between the words and the notes.

Achieving a close alliance between the words and the notes is a principle for creating stanzaic songs. Only when the words and the notes are closely allied is it possible to communicate the meanings of the words clearly and ensure the natural flow of melodies in keeping with the demands of singing.

Allying the words closely with the notes means combining the poetic words of the texts with musical melodies in natural harmony.

In order to ensure a close alliance between them, it is necessary to avoid assigning two characters or two syllables to a single melodic note. Assigning one syllable to one note is the general principle for creating songs. In our language, one syllable is represented by one character. If one melodic note is combined with two or three characters, the singer may stammer, and the melodic flow may be choked and sound awkward.

Agreement between the phrases of texts and those of melodies is

important in ensuring a close alliance between the words and the notes. Disagreement between them may result in distorting the meanings of the phrases of the texts and in an unnatural flow, because of discordant metre and breathing. Even in a piece of wordless music, the metre should be harmonious, so that the melodic flow and breathing may be natural.

Words and notes should be allied to produce a good harmony of inflections, tone pitches, and tempo.

The pitch and tempo of the inflections of the Korean language are gentle and beautiful, so they enhance the poetic rhythm.

Melodies must sustain the characteristics of inflections. The text of a song has tempo and stresses produced by its poetic inflections and rhythms, so these stresses should agree with the stressed beats of the melodies.

To compose beautiful and restrained melodies, we must creatively sustain and develop the excellent characteristics of folk music.

Folk music is the main current and motive force in the development of national music. The masses are the driving force not only of history but also in the creation of spiritual and cultural wealth. They created and enjoyed their music at the dawn of history, have polished it over thousands of years and have handed it down to date. Folk music has served as a major creative source for progressive musicians who loved the people and valued the people's musical wealth. It has made a great contribution to the development of progressive professional music.

The melodies of folk music, which have been produced in the course of the creative labour and lives of the masses, represent the national melodies of a country and epitomize them. Folk music is the concentration of the beautiful and excellent characteristics of the national melodies, and is permeated with the national characteristics that serve as the basis of our music today. Needless to say, the folk music of the past has certain limitations due to the historical periods in which it was created and to the level of social progress at those times. In inheriting it, therefore, we must make necessary

amendments and necessary alterations to suit our times.

We must explore the characteristics of our folk music, make use of them in a creative way to suit our contemporary aesthetic tastes, and develop them to the higher plane of our times.

Our folk music, which our people have created over the ages, is elegant and beautiful, and has artistic qualities we can be proud of before the whole world. *Arirang*, *A Broad Bellflower*, *Yangsando* and many other folk songs have elegant and beautiful melodies that purify people's minds and also produce plaintive feelings that move people. Many of our folk songs make people merry and cheerful, and inspire them with strength and courage by their melodies that overflow with the exultation of labour and ardent desire for life.

The melodies of Korean folk songs are permeated with the high musical talent of our people and are alive with national characteristics in their musical language.

The melody of each Korean folk song has a characteristic tone and well-knit metre, and the melodic flow is skilfully arranged in agreement with the development of emotions. Trilling, one of the peculiar features of Korean folk melodies, has been widely applied to our music to sustain the national style by means of a variety of skills. In Korean folk songs, tonality also has a great effect on enriching the national timbre of melodies with its peculiar characteristics. Rhythms wonderfully enhance the gaiety of varied and rich tunes of Korean folk songs, and thus sustain the Korean tastes. The characteristics of the melodies of our folk music are invaluable wealth of our people that must be preserved and developed by our music today.

Our folk music fully fosters the national and simple singability of the melodies, in keeping with the characteristics of the Korean language.

The melodies of our folk songs seldom begin with upbeats. This is related to the rhythmic characteristics of Korean songs and poetry, which not only produce pleasant and gentle poetic emotions, but also always have temperate stresses at the beginning of poetic phrases. The Korean language itself is characterized by temperate stresses on

the first syllables of words. From ancient times, our people, who of course have always spoken the Korean language, have used measures that start with downbeats rather than upbeats. For this reason, ordinary people who have not received specialized musical training find it difficult to sing a song with measure that begins with upbeats. Once *I'll Be the Flower to Herald the Spring*, the theme song of the film, *The Fourteenth Winter*, was composed in four-four time, starting with upbeats, with the result that it was difficult for the song to be popularized among the masses. So it was changed into six-eight time, starting with downbeats. Then, the song became easier for the masses to sing and became widely popular.

Of course, there is no rule that the melodies of our songs must never use a measure that starts with upbeats. When it is necessary to sustain the characteristics of a particular melody and ensure variety of rendition, upbeats may be used at the beginning of a melodic measure. But it is important to sustain the good features of the form of folk music and the established customs of the national language in order to preserve the national elements of melodies and render them more agreeable to listen to and easier to sing.

The words and melodies of folk songs are closely allied. So when changing words of folk songs to meet contemporary needs, the alliance between words and melodies must be carefully considered. If the words of a folk song are changed at random, the song will sound flat.

Composers must create restrained and beautiful national melodies of our own style that accord with our people's emotions and tastes, and develop our music into people's music enjoyed by the Koreans, into revolutionary music capable of serving the Korean people and contributing to the Korean revolution.

### **(3) Characteristic Melodies Sustain Musical Composition**

Melodies are rich and varied in expressive force. Music inspires people with strength and courage in their work and struggle, and

purifies and ennobles their minds because the rich and varied expressive force of melodies produces works of impressive musical composition.

Melodies have an unlimitedly rich and varied power to express all the pleasure, anger, sorrow and joy of human life, ranging from an episodic simple feeling in everyday life to a serious spiritual experience, including lofty and profound thoughts, ranging from a small personal feeling based on individual life to an extensive collective sentiment that represents the unanimous aspiration and will of a nation. Composers must create idiomatic melodies by making use of the rich and varied expressive force of melodies.

Artistic representation is, in essence, the creation of artistic individuality.

Artistic representation that is devoid of individuality is not worthy of the name. It should be lifelike. People's thoughts and feelings expressed in life are concrete and individualistic. In order to represent reality vividly, people and their lives should be expressed individualistically and concretely.

Composing an individualistic melody means sustaining its characteristics so that it can be distinguished from other melodies. Only when they are characteristic can melodies contribute to the creation of musical composition that can truthfully express the thoughts, feelings and emotions of people as individuals.

Melodies should also be characteristic in order to clarify their motifs.

Motif is the musical expression of concrete thoughts and feelings; it infuses distinct artistic individuality into melodies. The motif of a musical work represents a single composition, on which a single idea is musically concentrated and completed. The melody of a stanzaic song is itself a complete motif, but a major work of instrumental music has a separate motif that runs through it and unifies it. The characteristic melody of the motif sustains the idiomatic composition of the musical work.

In order to compose characteristic melodies, the composer must

discover the germs of melodies in real life.

Selecting the germ of a melody is a basic factor that affects the ideological and artistic quality of a musical work, just as the selection of the right seed in literature does the same thing.

A composer can create an excellent musical composition only when he has selected a good melodic germ.

By the germ of a melody I mean the individualistic factor in melodic composition emanating from the ideological and emotional impact the composer has received in his approach to reality, as well as the idiomatic element that defines the characteristics of the melody.

The germ of a melody becomes a complete organic musical composition by absorbing rich nutrition through various musical means and techniques in the course of the composer's ceaseless pondering and exploration.

Of course, in music, too, the question of selecting the seed of a work arises before selecting the germ of the melody. A musical work without its seed is inconceivable, just as a plant without its seed cannot germinate, develop its stem and branches, blossom and bear fruit.

A musical work expresses a thought and has the ideological kernel of life, just as a literary work does. However, musical vocabulary, which is not a means of communication in everyday life, cannot express a person's idea in a tangible manner. So it is difficult to define clearly the seed from which the idea of the wordless melody of a musical work emanates.

In case of a piece of vocal music, the idea and the seed, which is the basis of the idea, can be easily understood, because the piece of vocal music carries with it both melody and words. In a work of vocal music, the text is the basic factor that defines melodic composition, so that the seed of the text coincides with the seed of the music. However, when melodies are considered separately from their texts or in the case of instrumental music which expresses thoughts and feelings purely with musical vocabulary alone, it is difficult to define their thoughts and seeds as clearly as in the case of literary works.

The seed of a musical work reveals its essential characteristics clearly through the melodic germ which emanates from the seed. The germ of a melody is the melodic element that has emanated from the seed discovered in life and is in the throes of musical composition. As such, the germ embodies the concrete thought and feelings the composer wishes to express through his musical work. In music, the selection of the germ of the melody and the choice of the seed of the musical work are closely interrelated, and the ideological and artistic qualities of a musical piece are affected largely by the melodic germ that has been selected.

The germ of a melody does not mean the starting section of melodic progress, nor any other part of the melody. The process of the germ's growth into a complete musical work is the process of the composer's ceaseless creative thinking and exploration. The mere playing and unfolding of a melody do not lead the germ to a complete composition. The melodic germ contains the embryo of the idiomatic expression of a complete melodic composition. It contains an original and individualistic element of the melody that can ripen into a motif in the course of repeated study and exploration. The germ of a melody does not necessarily remain intact in any part of the melody. The originally selected germ may be preserved in a melodic form in a part of the melodic motif which has a complete shape, but it may also exist as a latent idiomatic expressive element that defines its characteristics.

The melodic germ is a completely new concept that fundamentally differs from the theory of motivic development of melodies. True, the motivic theory defines the law of the logic of melodic development, and as such it has some significance as a theory of melodic creation. In the conventional theory, the motive is the structural unit of a melody and serves as the basis of the logical process of musical development in time. The melodic germ, unlike the motive, is the concentration of the feelings and emotions the composer has acquired from reality for the artistic expression of his thoughts and feelings. It is the individualistic factor that defines the quality of his melodic

composition. The process of the melodic germ's development into a complete musical composition is not a structural process of building it up in the passage of time, but a creative process in which the germ ripens, matures and flowers.

A formulated logic of melodic progress or a purely technical method of development in the creation of melodies is not enough to interpret the profound world of delicate and rich human ideas and feelings satisfactorily. Although the logic or the technique of melodic development is necessary for the art of music, more important are enthusiastic study and inquiry, and unremitting creative efforts that can express through musical composition the important ideas that are based on real life. The factor for melodic composition that must be grasped, fostered and made to flower in the process of such study, inquiring and creation, that is, the characteristic melodic element with rich imagination and emotion is none other than the melodic germ.

Only when the composer has discovered the germ of a melody in real life can he weave characteristic melodies and create an excellent idiomatic melodic composition.

Discovering new means and techniques of melodic expression and their application are another method of composing characteristic melodies.

In order to bring the selected melodic germ to maturity and flowering, it is necessary to foster and develop it by a skilful application of various means and technique.

If the composer clings to existing patterns in the use of means and techniques, and copies others' doings, he will be unable to create a new and idiomatic melodic composition.

The originality and individuality of the composer's melodic composition depend largely on how he selects his melodic vocabulary and how he uses it. Melodic lines, the direction of melodic progress, tonality, rhythm and various other means and techniques are rich in expressive force. However, if the composer fails to use these means and techniques in an idiomatic manner, he will be unable to display their expressive force to the full.

The direction of melodic progress is the peculiar element that defines the melodic line. It plays the major role in effecting emotional turns of melodies and in harmonizing emotional tensions and releases. The same direction of melodic progress results in the same melodic line, and in basically the same emotional turns and lines, so that it is impossible to sustain the characteristics of melodies. Melodic lines in music should be different from one another, to meet the requirements of specific compositions and in accordance with the composer's individualistic ideas.

Composing restrained melodies does not always presuppose sequential arrangement. Sequential arrangement is a method of producing restrained melodies, but gentle melodic rise and fall only in sequence not only fails to render emotional turns and changes in feelings, but also results in the production of unidiomatic melodies as motifs, which sound monotonous and flat. Too frequent use of leaps that cause excessive rises and falls of melodies by over-emphasizing feelings damages the emotional smoothness of melodies and makes it difficult to sing and hear the melodies.

Melodic lines should combine sequential arrangement properly with moderate leaps, so that emotions and feelings flow smoothly. Melodic lines should clearly express the composer's artistic intention, so as to sustain the characteristics of the melodies and the idiomatic quality of his composition. If the composer simply imitates others and does not push forward his own view or deals too cautiously with his melodic lines, he will not succeed in musical creation. He must have an unshakable view of his composition that has been derived from the melodic germ, ponder from various angles how to set the melodic lines, where to put the climax, and how to sustain the characteristics of his melodies, and employ a variety of techniques for developing the melodies accordingly.

Rhythm also plays a very important role in melodies.

Rhythm is a means of defining melodic progression in time, and as such it plays an important role in adding pulsation and liveliness to melodic flow. The idiomatic quality of melodies as motif in large

measure finds expression in rhythm, and the types and moods of melodies are distinguished by rhythm in many cases.

Melodic rhythm must be characteristic, sustaining the characteristics of melodic types and modality. The effort to sustain these characteristics should not, of course, result in a complex rhythm that is out of tune with the flow of human feelings. Sustaining the national tone in rhythmic composition is effective for enhancing the national tastes and preserving national features. The composer must skilfully sustain and use rhythmic effects to make melodies idiomatic.

Tonality also holds an important place in melodic vocabulary. Melodies cannot express the ideological and emotional content only by means of their lines and rhythms. Only when they have tonality can melodies perform the function of ideological and emotional expression. Tonality is the basis of chords, and its characteristic use can produce colourful and varied chords.

Tonality is a means of organizing melodic progression in the relationship of tonal pitch. It furnishes melodies with the timbre of musical resonance, so that they acquire organic life for the creation of musical composition.

A melody without tonality is not a melody, and it cannot be called music. The people do not know how to render music without tonality; they are fond of singing songs with tonality that is familiar to them. Historically there has been no popular music which has no tonality. We do not recognize music that rejects tonality, or music without tonality.

In melodic composition, tonality must be used in a flexible manner. Otherwise, the musical timbres of songs, no matter how many, will be monotonous.

If you use only a heptatonic scale allegedly for the sake of modernity, or a pentatonic scale in an attempt to preserve national character, such a creative attitude will not help towards composing a variety of characteristic melodies. You should not recklessly use foreign national tonality which is not familiar to our people, either, in an attempt to compose melodies with a fresh taste.

The composer must apply tonality to melodies in a novel way to sustain the timbre of his composition by examining a variety of given tonal possibilities. If he follows only conventional methods, shackled to the general rules of major and minor scales, he will be unable to furnish his melodies with novel tastes.

In order to use characteristic melodic tonality, the composer must make a close study of folk music, the treasure house of people-oriented music, and extract the rich and varied talents of the people from it. Needless to say, we should not use the tonality of the folk songs of the past just as they are. Those from the large reservoir of folk tonality which cater to contemporary aesthetic tastes can be used without modification. But others will have to be used in proper combination with the generalized tonalities familiar to our contemporaries, so as to sustain modernity. This will make it fully possible to compose characteristic melodies that combine nationality and modernity skilfully.

Composers must strictly guard against the bad habit of copying others' practices in the use of melodic means and techniques, and make unremitting efforts to sustain originality and individuality in the creation of melodies.

Choosing proper emotional timbres is essential for the composition of characteristic melodies.

Melodic emotions are perceived through the ears, and the delicate and varied differences of emotions emanating from a variety of melodies are distinguished by the impression of their timbres. People say that the melody they hear is bright, dark, thick, thin, clear or cloudy. This shows that they feel the difference in melodic emotions through the impression of the melody's timbre. The various emotions, like joy, pleasure, sorrow and wrath, they feel from melodies are perceived through the impression of their timbres. This peculiar emotional effect of melodies is precisely their emotional timbres.

The emotional timbres of melodies play an important role in making melodies characteristic and musical composition idiomatic. This is a facet that expresses the ideological and emotional content of

melodies and then artistic qualities. When I say that a proper emotional timbre has been selected to meet the requirements of a specific composition, I mean that the melody is clearly characteristic and the musical composition is idiomatic.

The selection of the right emotional timbre is important in ensuring unfettered understanding of musical compositions. When hearing melodies, people feel their emotional timbres sooner than the shapes of the melodic lines, the features of means of expression, the structure and other elements. The emotional timbre of a melody produces the total impression of a musical composition.

Musical types and modality are also distinguished by the emotional timbres of melodies. Lyrical melodies and march-type melodies differ in their emotional timbres, and folk songs and modern songs are distinguished by their emotional timbres. Even the emotional timbres of melodies of the same type or the same modality vary with the range of their ideological motifs and with the specific compositions within them. Even within the same genre of lyrical songs, the lyrical timbres of songs about the motherland and those of songs about socialist construction cannot be the same. Even in the case of songs about the motherland, the emotional timbres of songs about the happy present and hopeful future of the motherland and those of songs about the fate of the motherland in the grim days of war differ from each other. That is why composers must select the right emotional timbres for melodies in order to meet the specific requirements of the ideological and emotional content and compositions.

The emotional timbres of melodies must be subtle, in order to reflect the contents of life they represent.

Psychological feelings and emotions experienced in specific situations of life are varied and delicate. People feel differently even in the same situation of life, depending on their ideological point of view, their past records and backgrounds, their character and habits. Composers must select the emotional timbres of melodies to sustain the subtle difference in thoughts and feelings of concrete life. Only

then can they create clearly characteristic melodies and vivid compositions.

The emotional timbres of the melodies in our contemporary music must be permeated with a bright mood, in addition to being varied and subtle.

The timbres of melodies, which express the thoughts and feelings of our contemporaries who live and work with hope, ardour and optimism, helping and guiding each other, under the wise leadership of the Party and the leader, must not be gloomy. If you compose gloomy melodies or create a sorrowful composition allegedly to express a serious content or intense feelings, these will be unable to reflect the spirit of our times correctly. Since brightness and darkness are relative concepts, there may be differences in the degree of brightness of melodies depending on the character of the composition, but it is advisable that the melodies that reflect today's reality should be as bright as possible.

Too light melodies that are composed for the sake of brightness do not suit the atmosphere of our society either; they distort reality. Buoyant melodies may result in flippant and shallow pieces of music.

The emotional timbres of melodies may vary depending on how the composer understands and grasps reality. He must delve into the reality of our times, correctly grasp the essence of the period and acquire the essence of life in depth. Only then can he warmly feel the contemporary emotions that overflow from real life, and discover from it the appropriate emotional colour for his melodies with which to create authentic, concrete interpretation, and truthful and impressive musical compositions.

Clearly sustaining musical composition by means of characteristic melodies is not merely a technical matter. A musical composition is not a technical product; it is the vivid representation of human individuality. Therefore, the process of completing a musical composition should be made a process of ceaseless exploration and creation, a process of experiencing living people's thoughts and feelings in depth and representing them in an idiomatic manner.

Composers must delve into reality, warmly experience life, discover melodic means and techniques in an original manner, acquire characteristic melodies, and express the noble thoughts and feelings of our contemporaries impressively through rich musical compositions.

## 2) STANZAIC SONGS ARE THE BASIC FORM OF PEOPLE-ORIENTED MUSIC

Music expresses thoughts and feelings through its peculiar forms.

Music is often referred to as an art of feelings and emotions. It expresses human feelings and emotions even down to their basic subtleties.

Musical emotions and feelings and their subtleties find expression in the flow of definite time. So music is called the art of time.

Music requires a definite form as a process of time for a delicate expression of human emotions and feelings, and their subtle motions. It is important to choose the right musical form for expressing emotions and feelings, and enhancing their effect.

Vocal music, for instance, has a number of forms such as recitative, aria, and so on. In the form of recitative, music follows the text, imitating the inflections of the words, so that it has no musical structure of its own, and the expression of emotions and feelings is not natural. Arias take a complex and long form that is difficult to remember and sing. That is why people do not like them.

Stanzaic songs are the basic form of people-oriented music.

From the musical point of view, stanzaic songs are a musical form in which artistically complete melodies are repeated and developed in step with the change and development of the texts. The form of stanzaic songs has a concise structure and a variety of descriptive functions, so it can reflect all kinds of thoughts and feelings in breadth and depth.

Stanzaic songs are a people-oriented musical form created and

developed by the people. The stanzaic form is not only closely related in its emergence to the people's working life, but is also based on the form of collective singing. It has been handed down through folk songs, which have been created by the masses of the people. In the course of this, it has been developed and perfected, preserved and enriched by progressive musicians among the people until it has acquired a complete structure.

Most of the songs enjoyed by the people down through history have taken the stanzaic form and even nowadays nearly all popular songs are composed in this form.

The position and role of the stanzaic form have been further enhanced in our times. This is a new historical age, when the masses have emerged as masters of the world. Today the masses in our country are the independent makers of history, the true masters of society. They lead honourable lives as independent people. The art of music, which reflects the requirements of our age, must naturally adopt in the main the simple popular form of stanzaic songs.

The musical culture of the ruling class despised and ignored the stanzaic form. In the exploitative class society, songs of the stanzaic form were looked down upon as vulgar. Historically renowned composers, too, slighted the creation of stanzaic songs.

The popular stanzaic form that had been left in the wilderness has now entered a new age of development. We must promote and encourage the stanzaic form in every way, to develop music in keeping with the requirements of the times and the people's aspirations.

In order to promote and develop the stanzaic form we must sustain its characteristics in creating songs and make the form more varied and richer.

The repetition of melodies is a major characteristic of the stanzaic form. In the stanzaic form, melodies should be characteristic and individualistic. Only such melodies never sound tedious but produce fresh tastes and sound more impressive as they are repeated.

The repetition of the emotional, meditative and ardent melodic

composition of a stanzaic song draws the listeners into a profoundly musical world, and makes a deep impression on them.

The repetition of stanzaic melodies requires that the text of the song should accord with the repetitive character. Each of the several stanzas of a stanzaic song is allied with the same melodies that are repeated. So each stanza must be capable of allying with a single metrical pattern. The experience of writing the song *Women, All United*, for adapting the classic drama *The Sea of Blood* to a revolutionary opera is instructive. At that time the writer wrote the first stanza in a 4-3 metrical pattern, namely, “Ssarinamu hangachinun kkokki swipjiman, Arumdurinamunun kkokji mothari!” (A bush clover branch will snap with ease, But you cannot break a giant tree), and the second stanza in a 4-4 pattern, namely, “Kanggisulge moraeareun chadonjilsu itjiman, Sankisulge bawinun umjigiji mothari!” (Though a grain of sand on the river bank may be scattered with a kick, a rock at the mountain foot cannot be moved). So the words at the second stanza did not fit the melody, with the result that it had to be stammered as if singing in recitative form. The words of the second stanza were changed into a 4-3 pattern as in the first stanza, namely, “Kanggisulge moraeareun hutojiyodo Sankisulge bawinun modumjigiri” (Though sand on the river bank may be loose, A rock at the mountain foot cannot be moved). The words thus became not only poetic, but also fitted naturally with the melody, which flowed in a restrained manner. The repetitive character of stanzaic melodies should be sustained both in the texts and in the melodies.

No stereotyped pattern should be used for all songs of the stanzaic form. When I say that the texts of stanzaic songs should be verses of a set form, I do not mean that all these songs should adopt the same pattern, but that every stanza of one song should be of the same pattern, so that they fit closely with the repeated melodies. If the texts of any stanzaic songs are set to the same pattern, the melodic structure cannot acquire a variety. The melodic structure of stanzaic songs may take a variety of original forms, for instance, the first,

second and third forms, with their variations. If the texts of these songs are set to a stereotyped pattern, they cannot use the various forms of melodic structure.

When composing the melodies of stanzaic songs, the composer must not blindly follow the structures of the texts. If melodies mechanically follow the texts of songs, it is impossible to expect any new composition. It would be a mistake to assume that one pattern of the texts of stanzaic songs has only one musical structure that corresponds to the pattern. The melodies of stanzaic songs are not supplementary, auxiliary means that depend blindly on the inflections and structures of their texts, but independent means that result in independent compositions. Composers must always look at the rhythms of the texts of songs with a creative eye and know how to create a variety of melodies that are consonant with the texts and yet are idiomatic.

Stanzaic songs originated in the people's creative life and have developed to completion. They are a very active and creative musical form. The stanzaic form is not restricted to a few set patterns. There are many types of folk songs of the stanzaic form that have been created by the masses, for instance, short songs of one or two stanzas, long ones with several stanzas, and those with many stanzas that weave exchanges of feelings between characters in an interesting manner.

Some folk songs have long stanzas that are sung slowly and alternately by different people while weeding in the fields, and others, like work songs and round-dance songs, have short stanzas that are repeated continually. Stanzaic songs have been created by the people in a great variety of structures and types. In using the repetitive structural form of stanzaic songs, composers must sustain the excellent characteristics of people-oriented music and create new structural forms in every possible way.

The stanzaic form is characterized by concise structure.

The stanzaic form takes the contrasting structure of words and melodies that are alternately sung by different people, so that it is

succinct and yet expresses rich content. The characteristic of contrast between the antecedents and refrains of the stanzaic form is the popular element that has been shaped by the talent of the masses of the people in the course of their collective singing. This characteristic of stanzaic contrast is very effective in expressing rich content and yet unifies the ideological theme and musical composition through succinct structures and stanzaic repetition. This has been verified in practice in the long historical course of the people's copious musical creation activities. Our folk songs present a variety of types and structures in which different characters ask questions and answer them, or a leader skilfully weaves various aspects of life in his song or sings of an individual's emotions, and then the next individual or group responds with a backup stanza, instilling more interest into the song. These contrasting types and structures of the stanzaic form have been widely applied to revolutionary songs and our contemporary songs.

The characteristic of succinct contrasting phrases of the stanzaic form, along with the characteristic of repetition, proved its great effectiveness of expression in the course of its wide application to the exchange of thoughts and emotions between characters and between stage songs and *pangchang* (off-stage chorus-Tr.), when creating the *Sea of Blood*-style operas. The experience of creating these operas opened up a wide road for giving succinct expression to rich content in vivid and varied compositions by combining a variety of lyrical description, epic description and dramatic narrative with the contrasting structure in the use of stanzaic songs. Skilful and various use of these excellent popular characteristics can enrich the good characteristics of stanzaic songs and develop them further.

In order to sustain and develop the stanzaic form, we must not only do so in the course of creating songs, but also expand it and, on the basis of this, explore more new structural forms.

The stanzaic form alone is not enough to develop our music in a more varied and richer manner. Of course, popular songs must take the stanzaic form in the main for the sake of mass character and

simplicity. When necessary, however, songs can take a relatively more expanded form than the stanzaic form. In the past, we had an expanded form of masterpieces of songs.

When arranging masterpieces of songs for choruses or instruments, they cannot but take a more complex and larger form than the stanzaic one. In this case, too, it should be a principle to preserve and embody the popular nature and characteristics of stanzaic songs.

The *Song of Comradeship* for chorus-and-orchestra is a monumental piece that developed the stanzaic form by enriching musical composition while sustaining the excellent features of the popular stanzaic form. This masterpiece sustains the popular character, simplicity and succinctness of the stanzaic form, makes an effective use of its repetitive character and the structural characteristics of the antecedent and refrain, and combines them with the magnificent resonance of orchestral music and large chorus with a consistent compositional idea to develop a new form of Juche-oriented chorus-and-orchestral music of our times. We must continue to create many new forms of this type.

Even when creating choruses, chamber music, light music and large musical pieces like symphonies, we must sustain the popular character and excellence of the stanzaic form by directly applying the stanzaic form or on the basis of its characteristics.

Instrumental music like solo, concert and orchestra requires a unified and original motif. Most of our instrumental music has masterpieces and folk songs as its motifs, so that in many cases the motifs take the stanzaic form. An instrumental work may have one or more motifs. If a motif is rendered in an instrumental work, the motif is altered or another motif is used in the middle to introduce contrast into the composition, and then the first motif is repeated to unify the composition. This type is called a three-part form based on a single motif. In the three-part form based on two motifs, two motifs are given in contrast in the exposition, and these are developed or made to effect a more complex contrast in the middle. Then the two motifs

may be unified in a variety of methods in the recapitulation.

The principle of contrast and unity is a major item of musical grammar in the creation of musical works. Composers must continue to create new varieties of instrumental music forms while observing the rules of musical grammar.

The form of instrumental music that is composed with masterpieces and folk songs of stanzaic form as motifs must sustain the excellence and characteristics of the stanzaic form in its motifs.

Even when the motifs are not of stanzaic songs, our music must skilfully sustain the descriptive characteristics of stanzaic songs. One of the important descriptive characteristics of stanzaic songs is that the melodies are plain, easy to sing, simple in structure and easy to appreciate.

Sustaining the melodic and structural characteristics of stanzaic songs is a principled requirement that must be met in creating expanded forms of music. Giving full play to the popular character, structural features and excellence of stanzaic songs in musical form is the mark of the originality of our music, which distinguishes itself fundamentally from the musical forms of the past.

Even when making use of the musical forms of the past, we must skilfully sustain the originality of the music of our style. We can use existing forms of Western classical music to develop our music. But when adopting ready-made foreign musical forms, we must assimilate them to our originality. The *Sea of Blood*-style operas can be viewed as having adopted the existing form of operas in that they are musical dramas that show life in a dramatic way basically by using songs and music. However, the *Sea of Blood*-style operas were created on an entirely new principle and by a totally new method on the basis of stanzaic songs and *pangchang*, so they are new type of operas that basically differ from the conventional operas. Even the existing form of European classical music that has been subordinated to Korean music and used in an original way to cater to the Koreans' feelings becomes music of our own style.

Even when composing instrumental music, composers must boldly

break the outmoded pattern of conventional forms and methods, and continue to create new forms of instrumental music of our own style by sustaining the simple popular elements of the stanzaic form.

Since olden times our people have composed and sung not only many good folk songs and others of a small form but also songs of an expanded form. We must discover and preserve the latter type of works that have been enjoyed by our people, discard their outmoded elements and develop their wholesome and popular elements to cater to our contemporary aesthetic tastes and make active use of them for the development of our Juche music.

We must see to it that stanzaic songs, the basic form of people-oriented music, are the centre of our musical art, and that the music of complex and expanded form sustains the popular characteristics of the stanzaic form, so that all musical works can be truly enjoyed by the people.

### 3) COMBINING NATIONAL INSTRUMENTS WITH WESTERN INSTRUMENTS IS THE BASIC PRINCIPLE OF INSTRUMENTATION

Music is an art of beauty.

When I say that music is an art of beauty, I do not imply simply that it produces beautiful melodies and beautiful consonance. The beauty of music is derived not only from its beautiful melodies and consonance, but also from the harmony of tone colours. Music sounds truly beautiful when the resonance of the sounds of different instruments with their unique tone colours is properly harmonized.

The task of instrumentation is to select instruments with the required tone colours for the creation of a musical piece, obtain new timbres by combining different tone colours in various ways, and harmonize them. Skilful instrumentation is essential for success in musical creation.

Instrumentation is an important means of musical creation.

There are many forms of ensemble in music. Almost no specialized musical piece performed on our contemporary stage is purely melodic. Although melodies are the most important means of expression, they alone cannot sustain their artistic qualities to the full unless they draw on a variety of forms of instrumental ensembles, like the accompaniment to solo singing or to solo instrumental performance. Correct instrumentation is essential for the efficient employment of instrumental ensembles, like orchestral music, concert and light music.

Instrumentation plays a great role in sustaining the national timbre of music.

The national timbre of music is not expressed only by melodies or rhythms. Ever since the remote past, each nation has made and used musical instruments, and developed them to cater to their feelings and tastes. In the course of this, they selected not only the shapes of the instruments but also the materials and timbres that were agreeable to the national sentiments and tastes. Moreover, they have preserved them, polishing them over a long period of time so that they become perfect. Since ancient times, our people have made and used musical instruments of unique timbres and shapes and continued to develop them. We should combine instruments properly in order to sustain the timbres of our national instruments and create music with distinct national timbres.

It is an important Juche-oriented principle of our instrumentation to combine national and Western instruments for various ensembles of our music.

Combining national instruments and Western instruments is essential for enhancing the role of our national instruments, modernizing national music and subordinating Western instruments to the development of our national music.

Our national instruments have tone colours agreeable to the tastes and emotions of the Koreans, the tone colours which our people have shaped while creating their national music over a lengthy span of time. These instruments embody excellent traditions that contain our

nation's resourcefulness and talents. However, we have inherited the musical instruments of the feudal age that had failed to benefit from modern technological advances because of the Japanese imperialists' policy of obliterating our national culture. These instruments have quite a few limitations from the point of view of our contemporary aesthetic tastes. It is, of course, a matter of national pride that there were fully developed large orchestras in our country in the 15th and 16th centuries. But these were used by feudal rulers as a means of oppressing and ruling the masses. As such, they had only the large scales needed for hypocritical feudal rites and rituals and were not used for secular music, being kept aloof from the people's musical life; nor were they improved and developed on a scientific basis in keeping with the modern trends. It is natural that such orchestras of the feudal courts cannot cater to the aesthetic tastes of our contemporaries. We must, therefore, improve the instruments from the old society in keeping with modern aesthetic tastes, and develop their orchestral organization in a new way by combining them with Western instruments.

Western instruments that originated in Europe overcame their feudal backwardness with the help of the Industrial Revolution and technological progress, developed into modern instruments on a scientific basis, became spread beyond geographical boundaries and were accepted as instruments to be used worldwide. Western instruments found their way into our country at an early date, and became widespread. We need not discard them nowadays. We must subordinate them to the development of our national music. However, having been made and developed in Europe, they are not completely consonant with our national sentiments and feelings. In order to subordinate Western instruments to the development of our national music, they must be made to perform our music and produce timbres in our own style through their combination with our national instruments, so as to sustain the excellence of our instruments.

In order to combine national instruments with Western instruments, the former must first be modernized.

The conventional national instruments which have been handed down from feudal society, will not combine properly with Western instruments. The combined organization of national and Western instruments we speak of does not mean inserting conventional national instruments into Western orchestral music for the sake of amusement; it means making national instruments the principal component of the combination, giving prominence to their excellence, and further developing such orchestral music and other forms of national ensembles in our own way through such a combination. In order to effect this combination, national instruments have to reach the level of Western instruments or be developed and perfected at a higher level than that of Western instruments. Modernizing national instruments is an important precondition for realizing their combined organization.

In view of the need to develop national music, we started improving national instruments in real earnest towards the end of the 1960s, after a long period of preparation and experiment. We have basically completed this work in a short period of time.

In improving national instruments, we have preserved their peculiar timbres, made the necessary alterations in their shapes and materials, and adopted new ones when necessary in keeping with the requirements of modern science and technology. In this way, we have made their timbres clearer and increased the volume of their sounds. Scientific elements were applied to the capabilities and metrical system of these instruments to permit the use of modern methods of performance while guarding strictly against the wrong tendency of converting *kayagum* (traditional zither-like stringed instruments–Tr.) into guitars and preserving the capability to achieve tremulous and other unique features of our national instruments. Our national instruments have now acquired modern qualities we can be proud of in the eyes of the world, in addition to their distinct national characteristics. The success in making a new, perfectly modern *okryugum* (another type of zither–Tr.) by discovering and remodelling an instrument that had been used in the remote past is of great

significance in the development of traditional Korean instruments. The successful improvements in our national instruments are an important guarantee for their combination with Western instruments.

An important consideration in the combination of national and Western instruments is to make national instruments the principal component and enhance their role.

This is the principled requirement for sustaining the Juche character of socialist national music. Giving priority to national instruments in the combination of instruments and making their role more prominent is the way to make our music truly popular and national.

Of our national instruments, bamboo wind instruments like *tanso* and *jottae* are unique and splendid instruments which produce clear and plaintive sounds that no other instruments can imitate. We can also be proud of national string instruments like *kayagum*, *yanggum* and *okryugum* for their unique methods of performance. *Haegum* and its varieties produce very restrained sounds which are agreeable to our people's feelings. In mixed instrumentation we must give prominence to national instruments and sustain their excellence and characteristics so as to display distinctly the characteristics of national forms of ensemble in concerts of all descriptions and orchestral music.

The scientific combination of national and Western instruments is important. Mere mixing of these instruments does not automatically produce the desired effect. They are combined for the purpose of harmonizing their different timbres to obtain entirely new timbres suited to modern aesthetic tastes while producing music in line with national tastes. To this end, it is essential to harmonize their timbres and sound volumes in a scientific and balanced manner.

Making national instruments the main component of mixed instrumentation does not mean increasing only the numerical proportion of national instruments. On the contrary, sustaining the peculiar timbres of national instruments and balancing the sound volumes of the instruments should be the main consideration in mixed instrumentation.

National and Western instruments should be combined in keeping with the characteristics of the form of each ensemble.

Orchestral music is the largest form of ensemble. It is an extremely complex and difficult area of creative work, in which each of the string instrument group, the woodwind instrument group, and brass instrument group should contribute to harmony between national and Western instruments, and their combination must contribute to the balance of overall resonance.

There is an overall combination of national and Western orchestral music and a partial combination. In either case, the sounds of national instruments should be sustained, and on this basis the combination should be balanced, to produce new sounds that are national and modern.

Varieties of *haegum* and violins should be combined at the ratio of 1 to 1 to produce a third sound. The string instruments of our orchestral music that have been combined on this principle produce very beautiful and elegant sounds which are neither the sounds of *haegum* nor those of violins. These are unique sounds that no other instruments in the world can produce.

As for the combination of woodwind instruments, national and Western ones should be combined in a balanced way to obtain a new and unique sound, refraining from using too many Western woodwind instruments to sustain the elegant and beautiful sounds of our bamboo wind instruments. This is important.

There is no need to make national brass instruments by imitating Western ones. The latter can be used as they are. Excessive use of brass instruments may interfere with the elegant and restrained sounds of our national instruments. Brass instruments should not be used too often, but carefully.

When national string instruments like *kayagum*, *yanggum* and *okryugum* are used, the Western harp can be dispensed with. As for percussion instruments, the effect of national instruments like *janggo* (an hour-glass shaped drum–Tr.) and *kkwaenggwari* (a kind of gong–Tr.) should be skilfully sustained. We must consolidate the

success that has already been made in mixed instrumentation for orchestral music, and further develop our own style of mixed national orchestral music.

Instruments should be combined skilfully for small instrumental concerts, too.

A small form of instrumental concert cannot adopt an overall combination. It should be organized in a small and dainty way by combining a national instrumental concert partially with a variety of violins or by combining a Western instrumental concert partially with bamboo wind instruments.

Combinations of national and Western instruments are good also for light music.

Instruments like saxophones may be needed for light music, but it is difficult to sustain our people's national feelings with such an instrument alone. If light music is composed with the combination of national instruments, particularly bamboo wind instruments, beautiful and elegant sounds can increase the charm of light music and enhance its effect.

National timbre should be sustained even in the case of using electronic instruments or a set of percussion instruments for light music, in keeping with the world trend of modern music. If electronic instrumental music is performed in our own style to sustain national tastes, our young people will be attracted to our music, instead of listening to decadent foreign music.

It is preferable to refrain from using electronic instruments as far as possible for symphonies or concerts, and even when using them, their number should be limited to the minimum. If symphony orchestras or concerts use electronic instruments, they will lose the characteristics of ensembles of classical music and end up becoming a medley.

The combination of national and Western instruments should always be the main principle of instrumentation, and the organization of only national instruments or only Western instruments should be avoided as far as possible. When necessary, however, only national or

Western instruments can be organized for an ensemble.

There can be no stereotyped instrumentation; it changes with the change of the times. Composers must explore new forms of our own national ensembles and continue to develop them on the principle of making national instruments the main component of various forms of ensembles and sustaining their characteristics in the combination of national and Western instruments.

#### 4) ARRANGEMENT IS CREATIVE WORK

##### **(1) Arrangement Enriches Musical Composition**

Arrangement enriches musical composition by highlighting the ideological content and emotional colours of the original piece.

Arranging musical pieces is a creative activity to renew musical composition by making the original pieces polyphonic, enlarging and altering their structures or changing the original instrumentation.

There are several types of arrangement—arrangement for accompaniment to songs, for making the voice polyphonic, for altering instrumentation and for creating new compositions by developing motifs. Regardless of its types, arrangement should be regarded as creative work, because it enriches or renews musical composition.

Arrangement for accompaniment to songs is a kind of creative work that should not be slighted. Accompaniment plays a large part in emphasizing the significance of melodies and enriching their emotions. A well-arranged accompaniment helps the singer to sing naturally and with charm, but an ill-arranged accompaniment distracts or annoys the singer, so that it interferes with the singing.

The process of altering instrumentation is not simple. Orchestrating piano works or rescoring orchestral music for the piano may seem to be a simple process, but it cannot be successful unless the composer makes efforts to sincerely study and explore the task.

The process of arrangement, however simple, cannot follow a set formula, distributing voice parts to various instruments, as if solving a mathematical problem. Arrangement can attain a good musical effect only when full consideration is given to the characteristics of the instruments, the relationship between the tone colours and sound volumes resulting from their combination, the mode of orchestration and various other factors.

Arrangement which develops themes to obtain a new composition is a process of creation that requires more strenuous study and exploration. The same theme can be arranged for chorus, solo, concert or an orchestral work, depending on the means of expression, and techniques and structural forms that are used. Through arrangement the composer can develop themes in keeping with his creative ideas and enlarge the structures of simple themes to expand the scale of musical pieces.

An important factor in arrangement is how the composer displays his creative individuality and originality. The composer who arranges a musical piece must pay close attention to how he should add new flavour and variety to the original piece while preserving the character and mood of the original, how he should use new means of expression and techniques, and how he should improve the composition by displaying his individuality and originality. That is why arrangement is not an easier job than the composition of melodies. The process of arrangement is the process of new musical composition.

Arrangement occupies a very important place in musical creativity in our country today, and its role is increasing with every passing day.

Our Party has put forward the policy of creating instrumental music on the basis of masterpieces widely known to the people and folk songs, which are the wealth of our nation.

Creating instrumental music on the basis of masterpieces and folk songs means producing musical pieces for instruments by arranging the masterpieces and folk songs by using the melodies as motifs.

Doing this is an important way to develop our music in our own

style and ensure the popular character of instrumental music.

Our composers have produced a large number of excellent small instrumental pieces, chamber music works and orchestral works. The instrumental works that have been rescored on the basis of well-known songs and folk songs according to the Party's policy are easily understood, unlike European instrumental music, by everyone and have captured the hearts of the people.

Good songs that are widely known to the masses should be sung as solos, small ensembles and choruses, and rescored for a variety of instruments. Only then will these songs be further brightened and made to have a stronger effect on the education of the masses.

We have encouraged the arrangement of well-known good songs into various musical types as well as the production of new works. As a result, the types and forms of music have increased in their variety, and the repertoire and forms of music-and-dance performances, radio music and TV music have been enriched.

Arrangement is no less difficult than the composition of new melodies and requires a high level of creative skill. A musician who cannot rescore his own compositions cannot be called a composer. If somebody composes only melodies because he is good at melodic composition and poor at rescoring, and if somebody does only rescoring because he is skilled at it, he will have unbalanced abilities. A musician who is skilful at both composition and arrangement is a real composer.

Composers must make unremitting efforts to be highly skilful at arrangement and build up their arrangement ability bit by bit through creative practice.

## **(2) Arranging Musical Pieces Mainly on the Basis of Melodies Is Our Own Style**

Musical arrangement should be made in our own style.

By our own style of arrangement I mean arranging musical pieces mainly on the basis of melodies, not rhythm. Sustaining the themes of

masterpieces when rescoring masterpieces for different instruments is a consistent principle of our own style of arrangement. Rhythm-centred arrangement ignores or obscures melodies and makes compositions unintelligible.

When rescoring orchestral music, light music and other types of music, we must arrange them mainly on the basis of melodies and get them tuned to rhythm. If musical pieces are arranged mainly on the basis of melodies, they sound good no matter how the rhythm changes.

When arranging musical pieces, you should not ignore melodies for the sake of sustaining rhythm, nor should you make music monotonous for the sake of sustaining melodies. You should arrange them to enrich their overall resonance and stimulate three-dimensional feelings while sustaining the themes of the original.

In order to sustain melodies in arrangement, you should refrain from breaking up the themes.

If you break up a theme, changing its pitch to high or low and dragging it hither and thither, the melodies will be broken into pieces and drift away from the emotion characteristic of the original piece and end up making the content of composition unintelligible. Developing a musical piece by breaking up its melody is a technique that is employed when developing a musical piece on the basis of the “instrumental motif” that has been made by the composer. Musical pieces based on such a technique can be appreciated only by a few experts, not by the broad masses. Musical pieces must be succinct, convey their meanings clearly and produce deep emotions.

The method of mutilating melodies to develop music does not accord with the essential requirement for creating instrumental music on the basis of masterpieces and folk songs. Because of their high ideological qualities and rich emotions, masterpieces can stimulate people to strong emotional response even by a few repeated instrumental performances. Breaking up the beautiful and meaningful melodies of masterpieces will lower the value of their musical

composition. Once the Phibada Opera Troupe rescored the *Cantata to Marshal Kim Il Sung* for piano concerto. In an attempt to sustain the characteristics of piano music, however, the composer mutilated the melody even before finishing the first stanza, and arranged it, by rolling it hither and thither as he pleased, ending up breaking up the original melody into pieces and making it totally unintelligible. Making a distorted arrangement of the masterpiece, which is known to every one of our people and sung by them with pious feelings, amounts to mocking the audience.

We assert the spirit of serving the people in everything, so we must thoroughly embody this spirit in art as well. Music that is devoid of the spirit of serving the people is useless; it is no better than playing with sounds. The true quality of art always presupposes its popular character.

There may be cases when it is impossible to arrange a musical piece with its theme intact. Especially when the theme is developed in a dramatic way, various means of composition have to be applied in a diverse way. In this case, the technique of treatment and development on the basis of the material of the theme can be employed. This technique is skilfully applied in *A Bumper Harvest in the Chongsan Plain*, an orchestral work, and *The Flag of Revolution*, the third movement of *The Sea of Blood*, a symphonic work. The point at issue is to sustain the emotions of the original piece and preserve the original tone colour of the melody in the arrangement of whatever musical piece.

Arrangement should produce fresh musical tastes.

Since human life is varied, and since different people feel different emotions from music, musical works should be varied and characteristic to heighten their informative and educational functions.

Different composers with different ideas, feelings, life experience and artistic preparedness are bound to show their individual characteristics in the arrangement of musical pieces.

Arrangement can be interesting to listeners only when it is idiomatic and gives new musical tastes to them. People never tire of

good music no matter how often it is repeated, but an imitated musical piece does not sound fresh even though it is a new production. You cannot force people to listen to music. Music which people want to listen to and wish to sing of their own accord is truly people-oriented music. Arrangement made in a stereotyped way without any creative effort cannot produce any idiomatic and fresh pieces. Works of art can be bright and have lasting value only when they are original, individualistic and unique. Imitation produces stereotypes and patterns, and stereotypes and patterns end up being the death of art.

In order to achieve characteristic arrangement to produce fresh tastes, composers must use a variety of means of expression and techniques in an original way. Original and individualistic application of these means and techniques can make the ideological content of works clear and increase their emotional effect.

The manner of using musical vocabulary and techniques depends on the composers themselves. Those who continue to search for new things with intense ardour and profound thinking can create good musical pieces that can catch the people's hearts, but those who do not do so will not produce a single piece in their lives that can be remembered by posterity. Because arrangement is the work of creating new compositions, the more composers use their heads, the better techniques they can use, which in turn will improve their skill of arrangement and enable them to produce idiomatic works.

The chord plays an important role in musical composition. The timbre of music depends on how the chord is used. An adjustment of the chord and rhythm can cloud a bright and merry song or make a solemn song lively.

Because of its peculiar tone colours, the chord may sustain national characteristics and enhance modern aesthetic feelings. With a correct understanding of the rich artistic possibilities of the chord, composers must pay close attention to the search for new chords that accord with our national sentiments and the contemporary aesthetic tastes.

No matter on what principle it is constructed, and no matter on what basis it is formed, the chord must be subordinated to enhancing the beauty of the melody. No matter how grand its style may be, the chord will be useless unless it emphasizes the profound meaning and noble emotions of a song.

Musical chords should be used in a plain and simple way so as to be intelligible to the people. If resonance is harsh and the musical flow is unsettled because of an excessive use of acute discord or the technique of complicated chords, it may obscure the melody.

Chords should not be dogmatically set to the basic classical pattern, using the principal chord in a simple way. Depending on the character of the melody, a variety of discord or the technique of complex chords may be used when necessary to emphasize the character of the melody and the artistic intention. In short, chords should be used to sound good to the ear and to accord with the character and individuality of melodies.

For chords to accord with melodies, their consonance must agree not only with the notes of the melodies but also with the general mode and mood of the melodies. Since the chord has a definite mode as musical vocabulary, those of light music and those of symphonies differ in their modal characteristics. Even in the same symphony, a profound philosophic mood and a bright folk-music mood are different from each other and require different mode in the use of chords.

National characteristics should be sustained in the use of chords.

If we use just the same chords as Westerners do, we cannot sustain the national characteristics of our music. We must develop national chords of our own style on the basis of national melodies, chords which are amenable to the melodies of our own style.

To make fresh and characteristic arrangements, we must also use the technique of heterophony in a diverse manner. Most of the motifs of our instrumental works are based on stanzaic masterpieces. So it is necessary to apply a variety of heterophonic techniques to avoid musical monotony, and produce rich three-dimensional resonance.

The technique of heterophony must, in essence, be subordinated to sustaining the primary melody. In arrangement, the primary melody is developed in a heterophonic manner or with the addition of counterpoints. In any case the composer must follow the national character and mood of the theme, and stress its profound meaning and emotions throughout his arrangement.

Characteristic instrumentation also has a great effect on fresh arrangement.

If you repeat the same manner of instrumentation, you cannot give a new musical composition a fresh taste. If you rescore songs only in a classical manner, you cannot sustain musical freshness and modernity. Composers must have a creative attitude of seeking out fresh ways of combining and using instruments. Times change and the people's aesthetic sense and appreciation undergo constant changes, too. No matter how excellent yesterday's vocabulary and techniques, they are bound to develop with the march of time. Finding and using techniques of composition that are individualistic, original and accord with modernity and the people's aesthetic requirements is the key to success in arrangement.

To be efficient in arrangement, composers must be highly skilful.

However enthusiastic for creation he or she may be or however profoundly he or she may study, a composer cannot create good musical compositions unless enthusiasm and study are supported by a high level of skill. We are against an exclusive emphasis on skills or regarding skills as absolute, but we give importance to their role in creative work and encourage them. All the world-famous composers have had high skills. They have attained their creative ideals by means of high skills and contributed to the development of music by creating masterpieces that represented history and their times. Composers must learn from all the progressive and excellent means and techniques of musical composition of the past and widely apply them, while at the same time exploring new techniques that cater to the tastes and emotions of our contemporaries, and make a decisive advance in musical arrangement.

### **(3) Good Planning of Arrangement Is Essential**

Arrangement is the work of artistic creation that develops the motif of music and, as such, it requires a definite order to sustain the musical flow as well as a design to realize it in keeping with the content of the particular musical work. A composer's creative design for the development of a musical piece is called the planning of arrangement.

Arrangement is not merely a technical process of distributing instruments and arranging notes in harmony, but a creative work of extending and enriching musical composition. To be successful in arrangement, therefore, the composer must evolve the arrangement plan by using creative thinking and artistic research. Just as it is impossible to build a house without a design, so is it impossible to expect successful arrangement without a plan. The composer must attach special importance to planning and draw up a good musical plan.

Musical planning begins with the selection of the motif. Because in an instrumental work the motif is the first thing which is presented and on its basis music is developed, the composer must give preferential attention to the selection of the motif. Success in arrangement depends on how the motif is selected.

In the instrumental works of the past, their motifs were supposed to be reworked and developed in an instrumental style, so efforts were made to seek instrumental motifs from broken pieces of melodies that could be reworked and developed rather than from complete melodies. However, we are creating instrumental pieces on the basis of masterpieces and well-known folk songs, so we must seek instrumental motifs from melodies which are complete in form and structure, and capable of being developed into instrumental music.

When arranging instrumental music, we must select musical themes in keeping with the characteristics of the instrument involved.

When composing small pieces or concertos for solos, motifs

should be selected to suit the characteristics of solo instruments. This is the way to sustain the expressive force of instruments to the maximum and make their performance successful. Since instruments have their own characteristic timbres and different potential for expression, songs should be selected accordingly.

In arrangement, motifs should also be selected in accordance with the characteristics of the genre of the works concerned.

Orchestral music, instrumental concert and light music are all characterized by their genres.

The songs *Mungyong Pass* and *The Snow Is Falling* can produce the desired effects if they are performed by an orchestra or as instrumental concert music. But this is difficult to do if they are performed as light music. Light music is suited to merry folk songs, buoyantly lyrical songs and pleasant songs as in film music. Wind-instrument music is suitable for marches and songs which accompany dancing.

To make a good arrangement design, it is also important to have a correct understanding of the characteristics of the original piece.

If you make an arrangement without a correct understanding of the musical theme of the original piece, you will not be successful. This is because the theme defines the character and mood of a musical piece, and so a correct understanding of the musical piece's melodic characteristics and emotional colour is the prerequisite for sustaining the characteristics of the original piece, and extending and enriching them through arrangement. If any song is given dramatic quality when it is rescored for instruments, the emotional colour of the original piece cannot be sustained. A simple song should be rescored in a simple way, and a dramatic song should be reworked so that it remains dramatic. Stressing dramatic quality in rescoring a simple song in an attempt to sustain dramatic quality is the expression of the composer's subjective attitude. Musical pieces should always be so arranged as to sustain the emotions of their themes and preserve the tone colours of their melodies.

In order to acquire a precise knowledge of the characteristics of

the original work, you must analyze the profound meaning of the original and how the elements of the musical language contribute to the expression of the content. This is the way to get a full understanding of the content of the thematic ideas of the original and its musical characteristics, and define its musical mood clearly.

Arrangement should be planned with emphasis on developing the thematic idea of the original in depth.

The content of musical works has primacy. It defines and restricts the form, and the form follows and expresses the content. Creative work must be designed to accord with its content and to contribute to the expression of the content.

An arrangement plan that is not subordinated to the interpretation of the thematic idea is a plan for the sake of planning, which is a formalistic approach. Musical formalism does not merely mean the practice of rejecting melodies or destroying the quality of tonality; the tendency of developing the original piece on a large scale in disagreement with the artistic content of the theme of the original, and the tendency of trying to show off one's skill in disregard of the overall plan for the development of the theme are both expressions of formalism. But a plan that is so drawn up as to concentrate all the means and techniques of expression on interpreting the artistic content of the original theme is a good plan.

An arrangement plan should be musical.

By planning arrangement in a musical way, I mean drawing up an arrangement plan that accords with the requirements of musical grammar as well as conforms with the natural flow of human feelings and emotions.

Music that flows without emotional changes cannot stimulate people's emotional interest. Only a devious musical flow, with changes, release and tension and continuation and accumulation of feelings until emotions come to a head, can play upon people's heartstrings.

Emotional changes that are stirred up by musical flow can have an even stronger effect when the music is composed in accordance with

the requirements of musical grammar.

Just as a language has its grammar, so too does music. Musical grammar is the rules that should be observed when manipulating the vocabulary and techniques of music. A random arrangement of sounds does not make a musical piece. A melody, for instance, is an orderly sequence of notes of different pitches and duration composed in accordance with established rules. If this order is destroyed and loses its balance, the melodic expression is weakened and, worse still, the melody itself loses all its meaning.

Music is developed in a definite order. It is developed on the basis of the motif in which the basic artistic quality is concentrated. This is the peculiar mode of musical development, which differs from literature, fine arts and other types of art. Musical arrangement must fully sustain the characteristics of the mode of musical description and, on the basis of this, extend and enrich the artistic representation of the original work.

The arrangement plan may also vary with musical genres and forms. An arrangement plan for vocal music differs from that for instrumental music, and even with the same instrumental works, the rescoring designs for orchestral music, concerts and solos differ from one another. This is because every work has its own characteristics.

Arrangement should be planned in a characteristic manner.

Since the artistic contents of themes are varied, and since the genres of works are diverse, there is no reason to make identical arrangement designs. Depending on their world views, creative attitudes, cultural levels, tastes and creative skills, composers are bound to conceive different ideas about the arrangements of musical works, even those of the same genre. Designs may vary with the individuality of creative workers and musical works, but the point at issue is how far these designs can sustain the characteristics of the works.

The study of the structural forms of musical pieces is a good approach to making characteristic designs.

There are various structural forms of music that have been

established down the ages. The structural form of music is a major form of expressing musical thinking, and embodies in itself the requirements of musical grammar. Most of the structural forms of musical works originated in the form of popular music, developed on its basis, and acquired artistic possibilities and characteristics of expression which are peculiar to popular music. The structural forms of music are not immutable; they constantly change and develop with the changes in times and society and people's artistic sense.

In the course of musical creation, composers should know how to use effectively the structural forms that have been established through progressive musical practice in the preceding periods.

Composers must also pay due attention to discovering new forms that can express the artistic contents of their works most effectively. In the use of the existing forms, they must steadily improve and perfect them in keeping with our people's developing ideological and emotional requirements, and the essential character of revolutionary art.

There should be a focus of attention in arrangement.

A flat musical flow is not interesting to the ear. Every part of a musical piece must be tuneful, but one part in particular must attract the special attention of the audience. This focal point should be set in accordance with the ideological content of the work and its characteristic emotion. A strong resonance at the climax is not the only factor that captures people's hearts. At times, quiet lyricism on the eve of a storm is much more tense, meditative and interesting. Such a charming focal point of attention can be treated in various ways by different means and techniques, depending on the character of each work. A composer must create an impressive, high-quality composition in one part of every one of his works by a well-conceived design and high skills.

The design of arrangement should be elaborated down to every detail.

To make a tightly-knit design of arrangement, you should put every component of the work in the right place, and link them up in a

natural way. If the components are placed at random, without any logical sequence, the development of the composition will be inconsistent, the music will sound desultory, and the ideological core of the work will be clouded.

What is important in making a closely-knit design is to ensure that each component clearly expresses its share of the composition and at the same time helps to profoundly clarify the ideological content of the theme. To this end, it is necessary to push ahead with the theme vigorously and concentrate the musical flow on the thrust of the composition in depth and breadth.

In arrangement, even a chord or an item of counterpoint must appear and disappear with a definite logical frequency, and reappear in the next stage. Sometimes parenthetical piece of music may be put in, departing from the main flow of musical development for a while. But no matter how the means and techniques of expression are used, they all should be subordinated to emphasizing the theme and the artistic content; only then can they be meaningful.

Showing off skills needlessly in orchestral music or in light music only to make musical flow desultory, or suddenly beating percussion instruments without accumulation of any feelings is an expression of a poorly-knit design. The arrangement of large works like symphonies, concertos, and chorus-and-orchestral music should be closely knit as a result of deep study at the planning stage. Only a musical design that combines a high level of creative imagination and logic can clearly express the artistic content of the theme through natural musical flow.

#### **(4) The Component Parts of Music Should Be Handled Properly**

The creation of a musical work involves the problem of how to handle each of the component parts of the musical piece.

Only because the form and mood of the work have been defined in the stage of planning, it does not mean that the musical work is

created easily. The design for the creation of a musical work can be translated into reality only when each of its component parts is handled properly in the stage of actual creation.

In general, a musical composition is completed through the three stages of exposition, development and coda. Because of their characteristics, these stages constitute not only the logical stages of musical flow but also the basic parts that define the structural form of the work.

In music there are also secondary sections like the introductory section and connecting section, in addition to the three basic sections. The secondary sections may or may not be included, depending on the work in question, but in arrangement even the secondary sections must be subordinated to the fulfilment of the task of overall composition. The skilful handling of the exposition in which the musical themes are indicated and the development section is important in the handling of the component parts of music.

Just as a good start is essential in everything, so in music, too, the beginning should be good. Music should be started to make a distinct impression on the audience.

When composing concerts or orchestral music, the composer must pay close attention even to such details as the assignment of the first theme to a particular instrument, the mode of combining means of expression for accompaniment, the voice parts of the chord to be distributed to different instruments, and the degree of tempo and dynamics. Every single note should be placed on the staves as a result of artistic thinking and inquiry by the creative worker.

The development of the middle section should be handled with great skill. This section, lying between the first and the third section, presents an artistic contrast with the other two sections. The musical composition, which has been contrasted in the middle section with the first section, attains artistic unity in the recapitulation. Musical contrast and unity are among the basic principles that govern nearly all musical works.

Human thinking and aesthetic sense always seek stability and

balance. If one side is large and the other is small, balance is destroyed, and the sense of stability is lost. However, if another large thing is placed on the opposite side, balance is restored to give the sense of stability. The musical composition, which has been contrasted in the development section, regains structural balance and attains artistic unity in the recapitulation. Musical forms evolved the three-part structure, a rational form, a long time ago. We may say that this is the logical outcome of man's musical thinking.

The contrast in the middle section cannot be confined to a few set patterns; it should be composed in a varied manner with a variety of means and techniques of expression. Since the characters and moods of themes are varied, and since the scales of works differ from one another, the composition of the middle section cannot be fixed by a narrow set of methods.

It is advisable to compose the middle section on the basis of the thematic material that has been presented in the first section. Then, the theme will run through the whole work, so that the idea of the work will be clear and intelligible to the listeners. The development section of the piano concerto *Korea Is One* was made on the basis of the theme that is presented in the exposition. Everyone can understand that the melody in the development section of this piano concerto, which flows slowly yet earnestly, has been derived from the melody of the original piece that is dynamic and advancing.

A new melody other than the theme may be presented in the development section. The new melody in the development section may facilitate contrast with the exposition and the logical development of the content of the work. In the symphony *The Sea of Blood*, the *Song of the Sea of Blood* was presented in the exposition of the first movement, and the *Song of Punitive Action* was given in the development section. The *Song of the Sea of Blood*, which gives vent to the storm of indignation and wrath over the brutal atrocities committed by the Japanese imperialists, was contrasted with the heartbreaking melody of the *Song of Punitive Action*, an outcry from the victims shedding tears of blood, and then the *Song of the Sea of*

*Blood* was repeated. As a result, the story became clear, and variety was added to the music. From the structural point of view, the first movement was composed of three stages, namely, tension, release and tension. The second and third movements of the symphony *The Sea of Blood* were also composed of tension, release and tension.

No matter what melodic material is used for the development section, this middle section is bound to be emotionally contrasted with the preceding section, and the contrast is intensified by tonality, tempo, musical dynamics and the difference in instrumentation.

The mode of describing the development section may also be varied. In some cases it may be level and balanced, while in other cases it may develop very dramatically, resulting in structural imbalance. The point is to avoid monotony in the handling of the development section, and use a variety of contrasting techniques to broaden the spectrum of composition in keeping with the musical piece's scale and mood, and clarify their ideological content in depth.

In arrangement, it is important to compose the overture properly. The overture, which is also called the introduction, precedes the principal section and plays the role of emotional preparation for the theme. While listening to the overture, the audience waits in expectation for the music of the principal section that is to follow.

The introduction should be composed like the orchestral piece *A Bumper Harvest in the Chongsan Plain*. Here the melody of the introduction performed first by the horn in the orchestral music is related in tune to the *Song of a Bumper Harvest*, one of the themes of the work.

In the arrangement of every single song, composers must produce music that is intelligible to the masses and liked by them. They should not compose music that they alone or a few experts can understand. They must bear in mind that a composer who thinks that the masses are too ignorant of music to appreciate his compositions will spend his whole life being unable to compose a good piece of music, and will be forsaken by the people.

## **(5) Accompaniment Should Be Arranged Properly**

Good arrangement for accompaniment is important in raising the level of the interpretation of songs. Singers' interpretation is affected by the quality of arrangement for accompaniment.

There are many types of accompaniments. Take accompaniment to songs, for example. There are accompaniments to solos, duets, trios, quartets and so on. As for accompaniment to instrumental works, accompaniments to solos predominate.

While listening to vocal or instrumental solos, the audience hears not only the sounds of the solos, but also those of the accompaniment. A good accompaniment enhances the interpretation and quality of the song, but a crude or too complicated accompaniment impairs the song. Composers must approach the arrangement of accompaniments with deep consideration and make efforts for good arrangement.

Accompaniment should be subordinated to supporting songs, and help singing. It is important in that it adds vigour to the interpretation of songs and enriches them.

Accompaniment must, in essence, provide unobtrusive support for songs.

If an accompaniment is too loud or stiff, it suppresses a song rather than supporting it. Only when it supports a song unobtrusively, sustaining the character and mood of the melody, can the musical piece appeal to the ear and draw the audience into the music.

Accompaniment should supplement the artistic aim of a song.

Every song has the characteristics of its melodic composition, and needs to be rendered in keeping with these characteristics, singing some notes strongly, some notes weakly, some phrases in a gradually rising spiral of emotions, and some phrases with lingering emotions, as if gradually fading. Listening to songs, one can perceive tranquil and gentle melodies followed by strong appeals and loud cries, or caressingly tender melodies changing into uncontrollable excitement. The accompaniment should support and

stress the artistic aim of the melody.

Rational instrumentation is also important in the arrangement of accompaniment.

Instrumentation for accompaniment music should be varied. Songs may be accompanied only by the piano or by a number of instruments, like the violin, cello, and so on, or by an orchestra. The point is to distribute instruments in keeping with the character of the song, so that the performance of the instruments achieves the desired effect.

Prelude, interlude and postlude for accompaniment should be well composed.

Prelude and interlude make emotional preparations for songs and lead them to flow naturally. They also give the audience a taste of songs and lead them into the world of songs.

Prelude and interlude must not drift away from the emotions of the songs. The interlude must maintain and intensify the emotions that have been roused by the song and skilfully lead the song to the next stanza. It is not bad for the interlude to rise by a tone. This instrumental change of sound can add variety to the music and infuse fresh life and vividness into the following stanza.

Since the characters and moods of songs are varied, prelude and interlude should be composed in a varied manner. Some preludes may present only rhythms. Others may draw out songs by means of choral description. The musical material for the interlude may be derived from the melodic materials of the song to which accompaniment is given or may be composed on the basis of new melodic material. The introduction of new melodic material, however, should not contradict the basic mood of the song. It should always be so composed as to stress the emotions and deepen interpretation.

The lengths of the prelude and interlude should be moderate. If the interlude is too long, the music may drag on and give the audience a feeling of tediousness. Accompaniment may end simultaneously with the end of the song or later than the song with the addition of a postlude. Ending the accompaniment

simultaneously with the end of a vocal solo, duet and so on regardless of the character and emotions of the songs is a stereotype. If a few strokes of postlude are added to a high-toned song, or if a tranquil postlude is given to a gently-ending song, the audience can feel deeper and more lingering emotions.

Composers must deal seriously with even a single bar of a prelude, interlude or postlude. They should spare no effort to enrich the accompaniment.

## 5) WE SHOULD CREATE MUSIC OF A VARIETY OF GENRES AND FORMS

### **(1) Music Should Be Varied**

Where there is labour, there are songs; and where there are songs, there is optimism. Our people's worthwhile lives in factories, farm villages and everywhere else are reflected in their happy songs.

The people's requirement for music increases in step with the development of society and the rise in their cultural standard.

Our people's cultural standard today is incomparably higher than it was in the past, and their requirement for music is increasing. People do not listen to music in order to kill time. Music inspires them with noble and beautiful emotions, revolutionary enthusiasm, fresh strength and courage. Music can fulfil its mission and role of educating people ideologically and mentally, culturally and emotionally only when its genres and forms are developed continually in a new and varied way.

Developing the art of music in a variety of genres and forms is also needed to raise the level of music-and-dance performances. A variety of musical genres and forms can enrich the repertoire of music-and-dance performances.

Developing and enriching the art of music with a variety of genres and forms is also the requirement of the law of musical development.

Music is classified according to its means and modes of expression largely into vocal music and instrumental music, which in turn are broken down into various genres and forms with their different characteristics.

The genres and forms of music are developed and enriched in a new way, reflecting the people's aspirations and demands, which increase steadily. This is illustrated by the process of musical development from classical music to modern music through romantic music.

Musical genres and forms are developed to become rich and varied through a continuous process of transforming them or creating new ones after discarding outmoded ones to meet the demands and aspirations of new periods, not through the repetition or imitation of the genres and forms of the preceding ages.

The creation of the *Sea of Blood*-style opera in our country is a good example that shows that the forms of art change and develop to meet the demands of the different periods and their contemporaries. Because the operatic form of the past was outmoded and failed to cater to our nation's sentiments and tastes, we ventured to break out of this framework, and created the *Sea of Blood*-style opera, a new form of opera of our own style, and performed it abroad. The *Sea of Blood*-style opera is a great achievement made by our Party in its struggle for the development of opera, and its superiority has been recognized worldwide.

The *kayagum* solo and ensemble, and the chorus-and-orchestral work, *Song of Comradeship*, which is based on *Song of Comradeship*, are also new types of music we have created in an original way. In this manner, we have created new forms of performance by combining different forms of vocal music or different forms of instrumental music, or by effectively combining different forms of instrumental music or vocal music with instrumental music.

We must not rest content with today's success, but work hard to develop a greater variety of musical genres and forms.

## **(2) Efforts Should Be Made to Create Works of Vocal Music**

Vocal music differs from instrumental music in that it uses the human voice as its basic means of expression and has the texts of songs, which enable people to understand the ideological content of musical works without difficulty. We must put fundamental efforts into developing vocal music, the content and artistic intention of which can be easily understood by everyone, and which can be sung by the masses with relish in everyday life.

Songs are a musical genre which is most closely linked with the lives of the masses. Songs are the basic form of people-oriented music; they can be disseminated easily among the masses and can be sung anywhere and at any time. We must give priority to the development of songs which are most closely linked with the people's lives and can be sung by anyone.

The development of songs is also needed to enhance the revolutionary mission and role of our music. No musical genre is more effective than songs for organizing and arousing the masses to turn out for the revolution and construction.

During the anti-Japanese revolutionary struggle, the great leader attached great importance to revolutionary songs, and ensured that many revolutionary songs were created, songs which expressed through vibrant melodies the noble spirit of the revolutionary fighters who had committed themselves to the sacred struggle for national liberation. The revolutionary songs inspired the anti-Japanese guerrillas with unconquerable strength and courage, struck terror into the nation's enemies and brought death to them. The great leader said that we should always bear in mind that a poem can stir up the feelings of thousands of people, and that our songs could pierce the hearts of the enemy troops beyond the range of our weapons. His instructions illustrate the great role of songs.

Today our people breathe the same air as the Party and are

vigorously struggling to build a new society, loudly singing revolutionary songs. Composers must develop the art of songs further and create many more good songs capable of rousing the people powerfully to continue to engage in the revolution and construction.

We must devote great efforts to the creation of songs in order to develop other musical genres quickly. If only we have good songs, we can use them for several voice parts and choruses, and arrange them for instrumental performances. Our Party has already set forth the policy of creating instrumental music of varied forms on the basis of masterpieces of songs. To carry out this policy we must first make innovations in the creation of songs. Copious production of songs with a variety of themes and moods is the prerequisite for the creation of new characteristic and excellent instrumental works to enrich the garden of Juche music.

Good songs are indispensable also for the development of dance, the cinema and other genres of art. Excellent musical pieces are the prerequisite for the creation of excellent dances. This has been verified through creative practice. The group dances *Azaleas in the Homeland*, *The Snow Is Falling* and other excellent dances were produced on the basis of excellent musical pieces. Good theme songs add fresh flavour and vigour to the images of motion pictures and raise their artistic levels.

Composing songs of praise to the Party and the leader is important in the creation of songs.

Respect for the Party and the leader, and the desire to follow them and praise them highly are unanimous, noble aspirations of our people. Composers must create songs of praise with high ideological and artistic qualities that express these noble feelings of our people.

Originally, hymns were a solemn form of music and have traditionally been sung in chorus. Hymns in our age, however, should be sung solo and by everyone, as well as in chorus.

Songs about the Party and the leader must be free from fantasy; they must be composed to be lifelike and full of emotions, and in breadth.

The texts of hymns should be written to be realistic and highly artistic, not in a flat way. Only then can they have depth and stimulate lingering thoughts. Songs about the Party and the leader must be bright and highly refined. Hymns should not be composed to be grave for the sake of solemnity. These songs, like other songs, should be composed to be full of emotions so that solemn feelings can be naturally perceived in the flow of bright and restrained melodies.

The *Song of General Kim Il Sung* is the best of all hymns. This song is easy to sing; and the more we sing it, the better we appreciate it. So everyone, young and old, knows it, and many foreigners sing it. The *Song of General Kim Il Sung* sounds good when sung by a large gathering or by a group of marchers. It also sounds good when performed by an orchestra or sung by a choir. The more we sing it, the greater strength it gives us and the more it inspires us with national pride and self-confidence in living and working for the revolution under the wings of the great leader. The *Cantata to Marshal Kim Il Sung* is also a well-composed hymn. This fine song was composed by the People's Army Song and Dance Ensemble in the 1950s. It has great breadth and is full of emotions. Its melodies have an emotional variety and well-organized feelings. Hymns should be composed like these songs.

Many marches should also be created.

Because we are now making a revolution, we must rouse the people to the revolutionary struggle by means of marches as well as songs. Marches are most effective in encouraging people to fight for the revolution. Marches are also needed for military purposes.

The texts of marches should not be drab like slogans, nor should their music be composed in a strident manner. Their words should express clear political lines and be artistic.

The music of marches should be solemn and forceful, and yet melodic. The revolutionary songs *Guerrilla March*, *Song of the Life-and-Death Battle* and *Revolutionary Song* are marches that inspire people with strength and courage. When we sing these songs, we feel a gush of an unbreakable will and great strength to destroy the

enemy at any cost. These songs are spirited and forceful and good to sing because of their rich melodies. Composers must create many more marches for our revolutionary contemporaries after the examples of the anti-Japanese revolutionary songs and excellent marches created after liberation.

We need not only militant songs but also lyrical songs. So good lyrical songs should also be composed. Lyrical songs play an important role in infusing hope for life and optimism into people and encouraging them to continue the struggle to build a new society. *Mungyong Pass, My Song in the Trench* and *My Dear Home*, which were produced during the Fatherland Liberation War, are excellent lyrical songs. Singing these songs, the soldiers of our heroic People's Army fought and defeated the enemy.

We are now living in the age of Juche, in the progressive age of independence. Composers must create many lyrical songs which throb with the spirit of the age and reflect the beautiful and noble aspirations of our people.

Our lyrical songs must resound with our contemporaries' clear emotions, which are full of confidence in life, ardent creative enthusiasm and revolutionary optimism. We do not need lyricism that is placid and spiritless. We need healthy lyricism that is bright and hopeful, and contributes to the victorious advance of the revolution. Lyrical songs should not sound feeble and sluggish and be aimed solely at stirring up emotions; nor should they be made buoyant just for the sake of expressing optimism and ardour. Composing lyrical songs suffused with gloomy emotions is a deviation. Lyrical songs should be composed with gentle melodies, to stir up noble emotions and have a lingering effect on the audience.

Lyrical songs should be simple and plain. Composing them to be difficult to sing in an attempt to raise the level of their artistic qualities is skill-centredness, an expression of formalism. The people like simple songs of high artistic quality.

*We Will Remain Single-Heartedly Loyal to the Revolution* is one of the best lyrical songs. This song was composed when the classical

masterpiece, *The Sea of Blood*, was being adapted for the screen. The song convinces us that we are fully able to compose new lyrical songs of our own style that cater to our national sentiments and modern aesthetic feelings. Formerly, our composers regarded lyrical songs as something that usually needed high-pitched phrases and composed them to be difficult to sing. Composers may need such songs, but the broad section of the population does not. *We Will Remain Single-Heartedly Loyal to the Revolution* sustains beautiful and restrained national melodies, and is simple and elegant. Composers must produce a lot of beautiful and restrained lyrical songs which reflect our people's noble thoughts and feelings and aspirations, and are easy to sing.

Work songs, dance songs and songs about life should be produced in large numbers. Through these songs people feel the joy of work and the worth of life, and are encouraged to continue the struggle to build a new society.

In the creation of works of vocal music it is important to compose good melodies for choruses and for several voice parts. Even though these melodies are composed on the basis of songs, their characteristics for both choruses and several voice parts should be maintained.

The melodies for several voice parts comprise duets, trios, quartettes, quintets and so on. So the characteristics of voice parts should be sustained, and yet there should be overall harmony.

Melodies for choruses should also be well composed. These may be created anew or may be produced by arranging solos or songs for several parts that are suitable for choruses.

Unaccompanied choruses should also be developed. We have few unaccompanied choruses at the moment. These choruses are more difficult than choruses with orchestral accompaniment, and require greater skill. Only when you hear the unaccompanied rendering of a chorus can you judge the level of its ensemble. An unaccompanied chorus can only be effective when the chords are well composed, and the voice parts are made interesting. In the past, humming at the beginning and end of unaccompanied choruses was almost a set

pattern. But we must sing unaccompanied choruses in our own way to cater to the feelings of our people regardless of foreign practices.

We must also develop the form of *kayagum* solo and ensemble.

Originally, *kayagum* used to be played by a single vocal soloist while singing. After liberation, this genre developed into an ensemble in which several singers played *kayagum* while singing at the same time. But this sounds flat and drab. This is neither a concerto nor singing by several voice parts. It is a medley. It is advisable to perform *kayagum* ensemble in the form of mixed orchestral accompaniment to vocal solo and *kayagum* ensemble.

The form of chorus-and-orchestral music should be developed.

This is a new genre of vocal music that has been explored and developed in our country. In this genre, the chorus and orchestral music are not separate; it is an original musical genre that organically combines the two components in a single system of ensemble.

The *Song of Comradeship* is the representative work of the form of chorus-and-orchestral music. This is a large form of ensemble that consists of solos, several voice parts and orchestral music. Formerly, even the best of songs used to be arranged for a chorus of a few stanzas, with a prelude and interlude. By contrast, the *Song of Comradeship* combined songs and orchestral music with great skill, so that it broadened musical composition to raise its artistic quality. The chorus-and-orchestral music is our own style of vocal ensemble that has been created by developing the form of stanzaic songs in an original way. The production of the *Song of Comradeship* was followed by the creation of many works of the same genre such as *We Will Travel One Road Forever*, and *Thousands of Miles Following the Leader and the Party*. In future, too, we must develop this type of large vocal ensemble.

In developing this genre, it is important to overcome stereotypes. Since the chorus-and-orchestral music genre organically combines many forms of vocal music with both male and female voice parts and orchestral music, and sustains the characteristics of stanzaic songs to the fullest, you will be perfectly able to give variety to the composition

of works and the technique of arrangement. A high degree of creative enthusiasm and ceaseless study and inquiry can produce individualistic and original works.

### **(3) Instrumental Works of Our Own Style Should Be Created**

Instrumental music, along with vocal music, is one of the two major components of the art of music. Without developing instrumental music, it is impossible to advance the art of socialist national music to the full.

In the European history of music there were what was called a period of vocal music and what was called a period of instrumental music. But this was not an inevitable process of the development of musical history. That may be said to be the consequence of socio-historical limitations due to the monopoly of music by the feudal ruling class. In our age, when the masses have emerged as the makers of history, both vocal and instrumental music should be equally developed, so that the art of music can be truly enjoyed by the masses in their cultural and spiritual lives.

Our Party proposed an original policy of developing instrumental music in our own way, and has worked hard to implement this policy. As a result, many excellent pieces of instrumental music have been created, and these are contributing to the ideological and cultural education of the working people. Our instrumental music, along with our vocal music, has now developed into a popular and national music, a truly Juche-oriented music that captures the hearts of the masses.

Instrumental music must translate our people's noble spiritual world, which is developing with the times, into beautiful and rich artistic composition to meet their cultural and emotional demands more satisfactorily.

We must develop the instrumental music of our own style that is refined and easy to understand.

We must produce many small and pleasing pieces of instrumental music.

Small pieces of instrumental music are concise in structure and easy to perform at any place and at any time. This is a good form of music.

Instrumental solos should be composed to be pleasing and refined, and a variety of works should be created, ranging from easy ones to those requiring a high level of skill.

Solos for both national and Western instruments should be produced. We have many national instruments upon which one can perform solos. Stringed instruments like *kayagum* and *haegum* and woodwind instruments like *tanso*, *jottae*, and *jangsaenap* are good for performing solos. *Okryugum* in particular has a clear timbre and can be played in varied ways. So, if good works are composed for it, it can serve as an excellent solo instrument for any occasion. Composers must create many small pieces of a variety of forms and moods suited to the characteristics of musical instruments to contribute to the development of instrumental music.

Chamber music should also be developed in our own way.

Chamber music literally means music intended for performance indoors. However, it is an instrumental ensemble that can be performed not only in a small audience hall but also on a large theatrical stage. In the old days, chamber music was referred to as instrumental solos or ensembles, normally having several movements in sonata form. Nowadays, there is no need to write such compositions for chamber music.

We must use our masterpieces as the basis on which to create varied and characteristic instrumental ensembles of our own style that effectively combine a variety of instruments.

We organized a women's instrumental ensemble in the Mansudae Art Troupe a long time ago, and have built up its foundation to some extent. This instrumental ensemble has its unique characteristics in that it is not only an all-female group, but also its instrumentation is original and the form of its performance is simple and yet elegant,

noble and refined. The excellent successes in art that have been achieved by this women's instrumental ensemble are widely known abroad as well as to the public at home, and arouse a good response.

Many art troupes are now working hard to develop the form of instrumental ensemble, and this is admirable. Meanwhile, repeated contests between instrumental ensembles have stimulated interest in this type of ensemble and the demand for it. We can say that the level of performance has risen to a certain extent. However, much more inquiry and effort should be made to develop instrumental ensembles in our country.

In developing instrumental ensembles, it is important to create works by sustaining the characteristics of instrumental ensembles.

Chamber music in general should be delicately individualistic and independent. Instrumental ensembles need simple features and noble artistic refinement. Only then can they fulfil their tasks and have a greater artistic effect. At one time in the past, an art troupe in the capital arranged *Snowflakes Falling in the Night Sky* for instrumental ensemble, contrary to the mood of the original piece. This is a simple song with beautiful melodies, but the middle part of it was rescored dramatically allegedly for the sake of contrast, and emphasis was placed only on its dramatic character. In consequence, the simplicity of the song disappeared, and an impression of gathering dark clouds instead of falling snowflakes was given. The attempt at symphonic dramatization in a simple instrumental ensemble was the expression of the composer's subjective idea. An instrumental ensemble must, in essence, stress clearness and clarity.

To develop instrumental ensemble music, it is necessary to organize ensembles characteristically in a varied manner. There is no need for other art troupes to imitate the organization of the women's instrumental ensemble of the Mansudae Art Troupe just because it is exemplary. The Mansudae Art Troupe just itself does not organize the ensemble always in the same way, but in various ways by organizing trios, quartets, and quintets. Instrumental ensemble music should be performed sometimes only with string instruments, sometimes with a

combination of string instruments and woodwind instruments, and in various other ways.

National instrumental ensemble music, too, should be organized in a variety of ways. As matters now stand, our ensembles are composed mainly of national woodwind instruments. New experiments including *kayagum* and *okryugum* should be made.

In the field of instrumental music, efforts should also be put into the development of symphonies.

Although the history of symphonic music in our country is not long, an excellent symphony orchestra and excellent creative force have been built up under the correct guidance of the Party, and they have a very promising future. Some of our people in the past thought that they should perform Beethoven's or Tchaikovsky's symphonies if they were to go in for the symphonies. They made a fetish of Western symphonies, and when composing our symphonies they imitated Western ones. Such music was not liked by the people. Those who worshipped Western symphonies scorned the masses, saying that the masses did not understand symphonies because their cultural standard was low. They were sycophants, without exception, and they themselves were ignorant of music.

Music such as symphonies or concertos was originally related to the life of feudal aristocrats. Most of the composers in those days belonged to the middle class or depended upon the rich for their livelihoods. So they were obliged to compose music that catered to the tastes of the aristocracy and the upper stratum of society. Many of the renowned composers in the old days were employed by musical troupes in the service of royal courts or aristocrats. A considerable number of their compositions were dedicated to individual members of the nobility. We must approach European classical music with a correct understanding of its social and class limitations of the period in which it was composed.

Certainly, European classical music is part of the valuable cultural wealth that has been created by humanity. We need knowledge of it and the skill to perform it better than other people. However, we need

not imitate it when developing our own symphonic music. We must firmly adhere to the principle of developing the symphony in our own way so that it is agreeable to our people's tastes and feelings.

We have worked hard to establish the Juche orientation in the field of the symphony and, as a result, have produced and performed many symphonic pieces that are national, popular and modern. *The Sea of Blood* and a number of other symphonic pieces, *A Bumper Harvest in the Chongsan Plain*, *Arirang* and many other orchestral pieces, *Korea Is One*, a piano concerto, and violin concertos like *Nostalgia* have all been composed on the basis of our famous songs. These are excellent symphonic works with a high level of ideological and artistic qualities, compositions that can be understood easily by everyone. Their high ideological and artistic qualities are attributable not only to their significant themes, but also to their large scale, great breadth of resonance, varied orchestral timbre, active musical development and rich symphonic character. Our symphonies have now become truly popular symphonies that capture the hearts of the masses. A national symphony orchestra gave a performance in a workers' district and got an encore from the workers. This proves that the symphonic works of our own style touched their hearts and were wholeheartedly accepted by them.

Our symphonic compositions, however, are small in number, and lack variety in their genres and forms. In future we must create many more and better symphonic works to develop Juche-oriented instrumental music to a higher level.

Composers must produce a variety of idiomatic structural forms of works, modes of orchestral combinations and timbres, make active use of chord, heterophony and other means of expression, and create characteristic and individualistic symphonic works.

The suite is a good orchestral form. A suite can be composed on the basis of folk songs or other songs, as well as on the basis of motion-picture music. A cinematic suite is composed using a combination of theme songs of films. So it should include not only orchestral music but also songs, so that the related screen scenes can

be presented or shown by means of slides. The cinematic suite may carry a narrative with the support of orchestral music.

Light music should be well composed as part of instrumental music.

Light music literally means light pieces, and as such it is a genre of people-oriented music that is distinguished from chamber music and symphonic music. It is popular especially among young people and inseparable from their optimistic and hopeful lives.

We must compose a lot of light music of our own style that is bright, cheerful and true to life.

The light music of our own style should be centred on melodies. We should not imitate foreign light music that is centred on rhythms. Since we have the Korean style of melodies and rhythms, we need not copy foreign rhythms. Rhythm-oriented light music is not agreeable to our national sentiments and to the characteristics of music itself. Even foreign light music, which used to be centred on rhythms, is now being switched over to emphasize on melodies. Light music should be thoroughly based on melodies.

Light music should be arranged by selecting songs that are suited to it, and by sustaining its characteristics so that it is interesting and light. It should be rescored in an interesting way by effecting variety, using the guitar where the guitar is apt, and using the accordion where the accordion is appropriate, in accordance with the characters of the songs. If voice parts were assigned equally to every instrument, it would be impossible to keep the characteristics of light music.

Including national woodwinds in the instrumentation for light music is very important in the development of our own style of light music. *My Country Overflows with Songs Everywhere*, a light music and folk-song ensemble piece produced by the Phibada Opera Troupe several years ago, was performed with national woodwinds in the instrumentation, and their timbre was specially characteristic and very pleasant to the ear. Including bamboo-winds in the instrumentation for light music is a new discovery. The inclusion of *tanso*, *jottae* or *phiri* and the like in light-music instrumentation can change its timbre

and be more in keeping with Korean tastes.

Composers specializing in light music are needed to develop light music. Light music is not easy to compose. Gaining a good command of light music is the way to compose it skilfully because light music has its own characteristics. We must create our own style of light music of modern Korea, which is neither European in style nor in the style of the traditional opera troupes, but popular, national, fresh and wholesome.

#### **(4) The *Sea of Blood*-style Opera Should Be Further Developed**

The *Sea of Blood*-style opera is a new type of opera that reflects the requirements of our times. It brilliantly embodies the idea of Juche-oriented art and literature, and has set a genuine example of the socialist and communist art of music which is revolutionary and socialist in content and popular and national in form.

The emergence of opera in human history can be viewed as the expression of the progressive trend towards changing the art of music from the monopoly of the ruling class into a theatrical art for the masses. In the several centuries since the emergence of opera, however, no opera has ever reflected the people's aspirations, thoughts and feelings in its content and form so truthfully as required by times as the *Sea of Blood*-style opera has done. We must consolidate the valuable success made in the creation of the *Sea of Blood*-style opera through operatic revolution and further burnish our Party's great achievements in the development of revolutionary opera by producing many more excellent new operas with high ideological and artistic qualities.

In order to develop the *Sea of Blood*-style opera, we must explore a variety of operatic themes and moods.

We must put special efforts into operatic works which deal with the struggle of the working class.

Creating a large number of artistic and literary works describing

the working class is our Party's consistent policy for the development of art and literature.

Producing operas that deal with typical examples of the working class who are unfailingly loyal to the Party and the leader is important in encouraging Party members and other working people to emulate the revolutionary ideas, unbreakable spirit and noble features of the working class and prepare themselves as Juche-type revolutionaries. We must create operas dealing with the typical examples of the working class who follow the Party and the leader, and staunchly struggle in defence of the Party's lines and policies in any adversity whatsoever to ensure that all Party members and working people live and struggle like the heroes of the operas.

Modern and classical works should be combined to create a variety of themes and moods of the *Sea of Blood*-style opera.

Properly implementing the principles of history and modernity is important in scoring national classical works into *Sea of Blood*-style operas. When creating the national opera *The Tale of Chun Hyang* for the first time, Wol Mae's character was not defined from a modern point of view, but was described as an essential character as had been done in the old days, and she was made to sing in the antique *phansori* style. In that opera, the simple character of Wol Mae, a maltreated and outcast mother, was not represented truthfully, and this resulted in destroying the unity of the mood of the beautiful and restrained music of the opera dealing with the love affair between Chun Hyang and Mong Ryong. Chun Hyang's maidservant Hyang Dan and Mong Ryong's manservant Pangja were represented as flighty and dissolute. In consequence, their class character was obscured.

These shortcomings in the characterization of Wol Mae, Hyang Dan and Pangja, and other defects have been rectified from today's point of view and, as a result, the national opera *The Tale of Chun Hyang* has become an excellent new type of national opera that is based on the creative principles of the *Sea of Blood*-style opera.

Creative workers must develop a variety of themes and moods of

the *Sea of Blood*-style opera by finding correct solutions to the aesthetic problems arising in the creation of new operas.

We must fully implement the creative principles of the *Sea of Blood*-style opera in order to develop it properly.

Thoroughly implementing the Party's policy of making songs stanzaic is most important in creating *Sea of Blood*-style operas.

The *Sea of Blood*-style opera is a new type of opera that differs fundamentally from conventional operas in its dramatic mode and dramaturgy. One of the characteristics of its musical dramaturgy is that songs do not mechanically follow speech, actions and dramatic scenes, but define the overall mood of operatic music and emotionally generalize the dramatic scenes and the inmost world of the characters. These songs are ordinary stanzaic songs, unlike recitatives or arias, the musical form of the conventional European style of opera, that mechanically follow dramatic actions and situations.

The method of ensuring the unity of operatic scenes and music does not lie in making songs follow only speech, actions and situations, but in musically generalizing scenes and situations and in making each song beautiful and restrained, and sustaining the drama by means of the composition of songs and orchestral music. A song that generalizes life in depth can be a sad song if the singer sings it sorrowfully, whereas it becomes a cheerful song if the singer sings it cheerfully. The song *Where Are You, Dear General?* in the revolutionary opera *A True Daughter of the Party* sounds sad and serious when sung by the heroine in the scene at the Thaebaeksan Hospital, but romantic when sung in the scene of her dream in which she sees the Supreme Headquarters.

In creating operas we must compose beautiful and restrained stanzaic masterpieces on the creative principle of the *Sea of Blood*-style opera so that these songs accord with the people's feelings and are enjoyed by everyone.

In order to thoroughly implement the creative principles of the *Sea of Blood*-style opera we must weave dramas skilfully with stanzaic songs.

To this end, it is necessary to write good principal songs. An opera needs its theme song around which various principal songs are composed. All the songs of an opera must be good, especially the principal songs, which must be masterpieces. Only then can the melodies of these songs be repeated as the motif to emphasize the mood of the opera, other songs be derived from the motif and the mood of the opera unified.

Of the principal songs, the theme song must be handled with special skill.

The theme song is the most important of all the principal songs, and represents the thematic idea. Being repeated at major stages and moments of dramatic development, the melodies of the theme song must serve as the pivot for establishing the overall line of the opera and unifying its mood.

An opera has several dramatic lines, and among them there is a central line through which the seed of the work and its thematic idea run. The melodies that are repeated on the central dramatic line must become the theme.

In the revolutionary opera, *The Sea of Blood*, adapted from the classical masterpiece of the same title, the orchestra plays the theme *Sea of Blood* in the prologue and repeats it in the scene of the sea of blood of wrath and in the scene of the sea of blood of resistance and struggle to clarify the idea of the seed of the work that the sea of blood of wrath should be made the sea of blood of resistance and struggle. Also in the revolutionary opera *The Flower Girl*, the theme *Every Spring* is played in the prologue and then repeated through the song *The Red Flowers of Revolution Are Coming into Bloom* in the finale to clarify the profound idea of the seed that the flower basket of sorrow and filial duty becomes the flower basket of struggle and revolution. In the revolutionary opera *The Sea of Blood*, the theme of a principal song *Do Not Cry, Ul Nam* in Act I is repeated in Act VI through the song *Bringing Medicine for Your Mother* to emphasize the role of Ul Nam and clearly show the process of his growth. In the creation of *Sea of Blood*-style operas,

efforts should be made to use themes and principal songs effectively, the technique of repeating themes should be sustained accordingly, and attention should be paid to deriving all the other songs from the themes to ensure the unity of the mood of operatic music.

In order to weave a drama effectively by means of stanzaic songs, it is necessary to build up life skilfully by means of stanzaic songs in the musical organization of feelings.

The skilful buildup of life with stanzaic songs is a major characteristic of *Sea of Blood*-style dramaturgy as well as an effective method of developing the operatic drama. Dramatic development in *Sea of Blood*-style operas is not effected through the replacement of dramatic scenes by recitatives and through the change of lyrical scenes by songs like arias, as is done in the conventional operas; it is effected by an original technique of building up feelings by means of stanzaic songs that musically generalize every dramatic scene and of leading the built-up feelings to a head through principal songs and other important songs, thus advancing the drama. In the revolutionary opera *The Flower Girl* life is built up by stanzaic songs in the scenes where Kkotpun, the heroine, is maltreated and insulted, and the feelings come to a head and dramatic emotions surge up in the scene of "pleasure street," where the kindly druggist gives her medicines so that the audience has deep sympathy for her. When the national opera *The Tale of Chun Hyang* was being created a lengthy scene was written in which Chun Hyang and Mong Ryong bade farewell to each other, without any proper background to their lives. In consequence, they were described as parting as soon as they were engaged, and even the scene of their farewell was not represented in a lifelike manner. This was a shortcoming that resulted from the failure to meet the requirements of the *Sea of Blood*-style dramatic organization for building up background skilfully by means of stanzaic songs. Later, the scene of farewell was condensed, and the background was presented by good stanzaic songs in the preceding scenes to show how their love had grown in depth. As a result, their relationship of

love could be shown in a lifelike manner in the first half of the opera and the expression of their feelings in the farewell scene became realistic.

After defining the major stages of dramatic development and setting the principal songs and other important songs, it is necessary to build up the background to the plot and bring feelings to a head properly by means of stanzaic songs by organizing feelings down to every detail.

In the *Sea of Blood*-style operas, the function and role of *pangchang* (off-stage chorus–Tr.) should be enhanced.

*Pangchang* in this style of opera is an effective technique we have discovered and introduced. Because of its versatile descriptive capabilities, it serves as the most effective form that permits a full freedom of dramatic organization in operas. We must make active use of the versatile descriptive capabilities of *pangchang* in the creation of operas and further enhance its function and role by discovering its further capabilities.

Enhancing the role of the orchestra is also important in thoroughly implementing the principles of the *Sea of Blood*-style opera.

Orchestral music in operas should not merely play the role of mechanically connecting stanzaic songs. In operas, it is important for orchestral music to unify stanzaic songs in accordance with their moods and the plots. When creating the revolutionary opera *A True Daughter of the Party* good stanzaic songs were composed, but they were not unified, so orchestral work had to be corrected over and over again. Since operatic orchestral music has its own function, it must be handled in accordance with its function.

We must ensure that the thematic ideas and characters of opera stand out in bold relief on the basis of unified musical composition that organically combines the basic means of expression of the *Sea of Blood*-style opera, such as stanzaic songs, *pangchang* and orchestral music, and must combine them closely with performance, direction, dancing and stage decor so as to display the creative force of the *Sea of Blood*-style opera as a form of mixed art.

### **3. PERFORMANCE**

#### **1) PERFORMANCE IS A CREATIVE ART**

Musical performance is a basic means of rendering musical works as complete artistic interpretations. Performance plays an important role in enriching the ideological content of the themes of musical works, rendering them as varied artistic interpretations and carrying out the informative and educational function and mission of the art of music.

Since a musical work is completed through the two stages of composition and performance, skilful performance as well as good composition is important. Even a masterpiece can prove its worth only through skilful performance. Even a good piece of music cannot make a deep impression on the audience if its performance is poor.

Performance is a creative undertaking to give resonance to musical works which are written on staves. It is a special field of musical interpretation, and a musical work must go through the process of performance to flower into a living interpretation.

In literature and fine arts the creative process is finished when the creators' ideas have been expressed in writings or in pictures, but in music the creative process is not complete even when the composers' creative ideas have been placed on the staves. A musical work that has been created by the composer can acquire the living breath of interpretation only through the process of rendition by the performer. Of course, in music too, the composer's creative work is finished when he has completed his notation. But in music, in which people perceive through their ears the inmost human world and the emotions of experience reflected in works, the process of translating completed notations into real resonance is indispensable. The interpretative work

of meeting this requirement is none other than performance. Musical works presuppose their representation through performance, and performance inspires the created works with living breath. This is the creative method unique to music.

Performance is a creative art. It represents musical works through real resonance, but it does not mechanically reproduce them; it is characterized by the performer's creative individuality that works actively on the emotional content of the notation to supplement and enrich it.

Correctly reproducing a musical work in accordance with its notation is the primary requirement for performance. This does not mean, however, that no creativity should be displayed in performance. Performance has its own share of interpretation and unique world of creation.

The thoughts and feelings reflected in works are enriched by performance. It is difficult to put into simple notation the psychological phenomena of human life, which are far more rich, delicate and complex than its external phenomena. Delving into people's lives and their innermost world, the composer notes the essential and pure thoughts and feelings. But that does not mean limiting the possibilities of interpretation in expressing the thoughts and feelings contained in musical works. Skilful performance can vividly sustain even the intangible, delicate aspects of feelings that cannot be expressed by notation and can greatly broaden the emotional world of music. Suppose a musical work reflects our people's feelings of happy and worthwhile lives. Performance contains these feelings of depth from various angles, by expressing inward emotions softly and quietly, and expressing surging emotions warmly and intensely. If performance subtly sustains by means of sounds the delicate aspects of feelings that cannot be expressed fully by the notation, the interpretative world of the work will be so much the fresher and the more fertile.

Musical performance amplifies the composer's artistic ideas and broadens and deepens them.

There can be no performer's interpretation that is separated from the composer's artistic ideas. The process of the performer's interpretation is the process of vividly realizing the composer's artistic ideas in depth. The performer's creativity in musical interpretation is motivated by his desire to realize the composer's artistic ideas.

The composer's artistic ideas are presented in the notation in the form of musical symbols. These symbols, however, are not a complete expression of his artistic intentions; they only emphasize the basic requirements that should not be overlooked in musical interpretation. No matter how many musical symbols he or she might use, it would be impossible for the composer to put all the requirements of intended musical interpretation in the notation. Rendering and deepening the composer's musical intentions, which are incapable of being presented by means of musical symbols, is the original, creative realm of performance. If musical symbols are presented with the requirements for widening the breadth of interpretation in some part of a musical piece and for altering the tempo in some part, the degree of changes in the width and tempo should be determined by the performance. When the composer's musical intentions are grasped from various angles through every single musical symbol and are translated into audible reality in breadth and depth, the interpretation of the musical piece will sound so much the more impressive.

Performance has its own means and techniques of expression with which to create original musical interpretations.

Performance depends on voice parts with different timbres and ranges, and on the rich expressive force of instruments, and employs techniques of expression such as dynamics, tempo, phrasing, vocalization and colouring. These techniques provide full possibilities to continue to create a variety of fresh musical interpretations by means of original performance.

Vocal and instrumental performances produce different musical flavours. The effect of the vocal rendition of the same musical piece

varies with male or female voice, tenor, bass or baritone. The effect of instrumental performance also varies, depending upon whether national, Western, string, woodwind or brass instruments are used.

The character of music also varies with the performance techniques used. Even the same melody can produce different feelings depending on the strength and tempo of performance and on the manner of musical breathing, vocalization and tone colours.

Skilful performance through effective use of means and techniques of expression can create idiomatic musical interpretations, and artistically deepen the ideological and emotional content of notations so as to make music impressive.

Performance involves three stages of interpretation.

To create a complete musical interpretation, a performer must go through the stage of studying the work in hand, the stage of practising performance, and the stage of raising the level of performance by sustaining feelings. For example, a singer who is to interpret a song must first grasp the purport of the song to the full, solve the problem of singing it sweetly, and then raise the level of interpretation. The stages of understanding, practising and interpreting are the sequential processes of rendition, none of which should be skipped over or replaced with another. Without passing through these stages in sequence, it is impossible to succeed in carrying out the difficult and complex work of musical creation, the task of rendering a musical work completely on the stage.

A performer's work of musical creation begins with the study of the work in hand.

Studying and grasping the work in depth is a prerequisite for skilful rendition. The performer can successfully sustain the characteristics of the work through his performance only on the basis of his understanding of it. Only when he has fully grasped the work can the performer plan his musical interpretation correctly, and on this basis skilfully employ the means and techniques of performance, excellently sustaining the characteristics and requirements of the work, ranging from melodies and chords, rhythms and modes of

combining means of expression, to instrumentation. Unless the performer studies and grasps the purport of the work thoroughly, the performance will end up as an extempore one, making the interpretation subjective.

A musical work cannot be understood and grasped properly through a mere cursory reading once or twice. The performer can only grasp the ideological and emotional content of the notation and the characteristics of the musical form and render them when he or she has closely examined and analyzed the work in relation to the composer's individual approach to his creation.

The performer's work of musical creation is developed in depth through the process of practising his performance.

After grasping the purport of the work, the performer's efforts must be concentrated on performing it correctly and skilfully in accordance with the notation. Otherwise, the performer will be unable to enter into the world of musical interpretation and express the feelings of the work properly.

The problem of correct and skilful performance in accordance with the notation can be resolved only through the process of tireless practice. A performer who is not proficient cannot fully meet the requirements of interpretation. He or she must continue to practice until all the technical problems of performance indicated in the notation are completely solved and the music is completely mastered. Only then can he or she ensure a high level of interpretation every time without the slightest mistake by always maintaining correct intervals and tempo.

The performer's work of musical creation is completed through the process of making the interpretation mature by sustaining the feelings of the work. When the performer has fully grasped the musical work and has become proficient in performing it with confidence, he or she has only the remaining task of completing the musical interpretation by expressing his or her feelings in performance. At this stage the performer is immersed in the musical world and can express the feelings of the work truthfully by clearly

sustaining the musical interpretation. When musical feelings are impressively expressed in emotional depth through refined performance, the musical rendition is completed, and the work of interpretation is successfully finished.

Masterly composition and masterly performance are the basic objectives of musical creation. They cannot be considered separately. A good composition adds relish to the performance, and skilful performance sustains the composition with elegance and deep impression.

## 2) PERFORMANCE MUST EXPRESS NATIONAL SENTIMENTS AND MODERN AESTHETIC FEELINGS PROPERLY

An important task of performance is to render musical pieces in accordance with our national sentiments and tastes.

To do so, we must perform musical works in our own ways. Foreign way of performance cannot produce the tastes of Korean music. Only our own style of performance can sustain the real nature of Korean music through skilful rendition.

Since we are working for the Korean revolution in our land, not for any foreign revolution, we must be good at the performance of Korean music, which accords with the sentiments of our nation and reflects the reality of our country. We must perform music in our own style so as to sustain the particular tastes and fragrance of our music and cater to our people's feelings.

We must perform foreign music, too, in our own style. In order to acquire the knowledge of the trend of modern music and foreign music, and to study the heritage of the classical music of the past, a common wealth of humanity, it is also necessary to perform foreign music. The performance of foreign music is also significant in developing exchanges with other nations in the field of music.

An important principle that must be adhered to in the performance

of foreign music is to render revolutionary and wholesome music to suit our people's tastes. Performing foreign music in our own style certainly does not mean altering even the unique emotions of that music to suit our own emotions. A foreign musical piece that is performed in our own style so as to reflect our people's musical tastes while preserving its original emotions can be appreciated favourably by our people.

In order to develop vocal music in our own style, it is essential to meet our demands in terms of vocalization and singing.

Voice and breathing are the basic factors in vocalization. Without solving the problem of voice and breathing, it is impossible to sing a song properly. A singer who has a good voice and breathes with composure can interpret music successfully by giving free expression to its inherent musical feelings.

In vocal music, the problem of voice and breathing is resolved through vocalization. Voice quality and breathing are related to a natural endowment. However, even a singer with a very sweet voice and a rich resonance will be unable to render a song skilfully unless he or she has acquired a mastery of scientific vocalization.

Vocalization reflects national characteristics. In the past some people attempted to copy foreign vocalization, insisting that it had nothing to do with national characteristics because it was common throughout the world. They were unscientific in that they regarded vocalization purely as a physiological phenomenon.

Vocalization does not merely involve a technical question. It is an aesthetic question relating to a nation's musical sentiments before it is a technical matter relating to man's physiological conditions. People's specific tastes of appreciating music find expression in vocalization, and the emotions, thoughts and feelings of music are felt differently depending on the manner of vocalization.

Also in the light of physiological conditions, those of Koreans and Westerners cannot be the same, so that the pronunciation of the Korean language and its vocal structure, which are based on the Koreans' physiological apparatus, have their own characteristics.

These characteristics affect their vocalization.

Precisely for this reason, Italians find it difficult to sing Korean songs, although they sing their own songs fluently. Italian vocalization is known throughout the world. However, if you copy it, you will be unable to render Korean music in such a way as to cater to the feelings of Koreans. Foreign vocalization cannot solve the problems of our techniques of singing the varied and delicate skills of Korean vocal music, nor can it sustain the unique tastes of Korean folk songs. There are common principles of scientific vocalization, but specific vocalization has national characteristics, so it is essential to sustain these characteristics.

To all intents and purposes, we must adopt a vocalization that elegantly produces clear, distinct, gentle, beautiful, firm and pleasing tones to accord with our people's feeling. Harsh, raucous, gloomy, mumbling, or piercing tones do not accord with our people's emotions. No one likes to hear a voice that jars on the emotions.

Singers who performed *chang* (a genre of high-pitched folk songs-Tr.) in the old days used to cultivate a rasping voice to such an extent that it was difficult to identify whether the singer was a male or a female. Nevertheless, some people who claimed to be national vocalists tried to revive the thick rasping voice, asserting that it was our traditional vocalization. That was an expression of the tendency to return to the past, because their so-called traditional vocalization ran counter not only to the emotions of our people, who like beautiful and gentle music, but also to the tastes of our contemporaries. Establishing the Juche orientation in vocalization has nothing in common with a hankering to return to the past.

Producing a beautiful voice is the requirement not only for expressing national sentiments in music but also for truthfully representing the people's aesthetic feelings.

Songs should be sung to accord with the people's aesthetic ideals. To enjoy beautiful music is an aesthetic ideal of the people. They like songs sung in beautiful voices. In certain countries, some singers are now singing grotesquely in hoarse, rasping and even choked voices,

claiming that this is modern music. This amounts to mocking the people's aesthetic tastes. It is an expression of the bourgeois aesthetic view that paralyzes people's healthy thinking and yearns for erotic music. Our music must not permit the expression of the slightest element that runs counter to the people's desires and aspirations, but adopt a vocalization that produces beautiful voices to cater to the people's aesthetic tastes.

To produce a beautiful voice, it is necessary to acquire the principles and methods of scientific vocalization.

A voice that is emitted naturally sounds beautiful to the ear. Without solving the problem of natural vocalization, a singer cannot produce a beautiful voice.

To sing naturally, voicing must be based on the principles of scientific vocalization. A voice that is emitted when the vocal organs function naturally and efficiently without any hindrance sounds authentic and natural. If the vocal organs are restrained artificially, they cannot produce a beautiful voice.

A natural and beautiful voice can only be obtained on the basis of a correct method of vocalization. Good resonance, correct and composed breathing, the unity of high and low pitches, and correct pronunciation make the voice natural and beautiful. Resonance, breathing, transition and pronunciation are the basic methods of vocalization that singers must acquire.

Uttering a lot of nasal sounds is not the scientific method of resonance. A song with a lot of nasal sounds is plaintive. Songs should ring out naturally and fluently from the diaphragm.

A singer who has not mastered the technique of transition cannot unify high and low pitches with the same sound volume and timbre, and ensure a natural flow of music. Some singers fail to reach high pitches comfortably, and end up shouting and shrieking, because they have not mastered the technique of transition.

Acquiring the correct method of breathing is a prerequisite for comfortable pronunciation and natural expression of musical feelings. A singer without a correct method of breathing cannot render music

naturally and satisfactorily, because of shortness of breath.

Correct pronunciation is also an important aspect of vocalization. Incorrect pronunciation hinders the accurate rendition of the texts of songs and the expression of their ideas and feelings. Since the words of a song express its idea tangibly, they should be conveyed clearly to the audience. A singer who is incapable of conveying the words of a song cannot render realistic music. Singers must learn how to pronounce accurately and sustain the nuances and emotional timbres of the Korean language, in addition to learning how to produce a beautiful voice.

The emotional timbre and taste of a song vary with the methods of singing used. In order to render songs in accordance with our people's emotions, thoughts and feelings, it is essential to apply our own style of singing. A singer, no matter how good at vocalization, cannot be a good singer unless he or she knows how to sustain our own style of singing in rendition.

In the past, quite a few people had the mistaken view that our own style of singing was applicable only to Korean vocal music and had nothing to do with Western vocal music. That was because they were ignorant of the essence of our own style of singing and had an incorrect view of Korean and Western vocal music.

Our own style of singing is not defined by the standard of Korean or Western vocal music. It is true that Korean vocal music and its Western counterpart differ in their styles of singing. But the difference in their style of singing is one thing, and our own style of singing is another. Whether it is Korean or Western vocal music is not the point at issue in defining our own style of singing. The point in question in defining our own style of singing is whether or not the style of singing accords with our national sentiments and modern aesthetic feelings. The style of singing that accords with our national sentiments and modern aesthetic feelings can be our own style of singing even though it is applied to Western vocal music.

Since the style of singing, too, reflects the requirements of the period, it involves both traditional and innovative elements. The

singing style of *phansori*, which was rendered in a rasping voice in the past, cannot accord with our national melodies. Even though it was a style of singing folk songs, it cannot, in its old form, cater to our contemporary aesthetic tastes in the rendition of vocal music. Even the style of singing folk songs, which has been newly developed in our times, is applicable to the interpretation of folk songs or songs in the style of folk songs, but not to the rendition of songs in general.

Songs other than folk music can have their own flavour when they are rendered in the style of singing Western vocal music. This does not mean, however, that national sentiments can be ignored in the application of Western vocalization. The style of singing songs other than folk music should make these songs overflow with national sentiments while at the same time sustaining the characteristics of Western vocal music. Only when these requirements are met can the style of singing Western songs be said to be our own style of singing.

There is no question about the fact that there is our own style of singing Western songs. The term Western song was originally used to denote vocal music that was introduced from the West. In the course of musical exchanges, Western songs earned their place side by side with Korean songs in the art of music in our country a long time ago. With the lapse of time, these Western songs gradually took on a new form distinguishable from Western music, with the reflection of our national characteristics and with the infiltration of the characteristics of our national music into them, and have now been assimilated to our music. That is why the Western vocal music we speak of should not be identified with Western music in general. We use the terms Korean and Western vocal music essentially to distinguish between the vocal music that is based on folk songs and the vocal music that is based on modern songs, which have different characteristics, although both of them belong to our music. Since this Western vocal music is a genre of our music, it is bound to have our own style of singing which differs from that used by Westerners in their music. The concept of our own style of singing should be understood in a broader sense, instead of being confined to only Korean or Western vocal music.

Our own style of singing should be applied in keeping with the characteristics of Korean and Western vocal music.

Sustaining our own style of singing in Korean and Western vocal music does not mean mixing up the two genres. The characteristics of Korean vocal music should be sustained as such, as should those of Western vocal music. Our Party has long emphasized that our folk songs and other songs should not be mixed up with each other, and that Korean and Western vocal music should not be jumbled together. Our own style of singing must make a clear demarcation between Korean vocal music and Western vocal music, and yet render them as a whole to accord with our people's emotions, thoughts and feelings.

In our country now a new musical form, namely, the vocal-solo-chorus, which combines Korean and Western music, has been created and has captured the hearts of the people. We have experimented with this combination and encouraged it as an important method of developing national music on modern lines. One thing that must be guarded against in this regard is to make a medley of them. For their proper combination, we must not jumble them up by ignoring their characteristics, although we will have to refrain from regarding the characteristics of each genre as absolute and rendering them incongruous.

Korean vocal music is clearly distinguished from Western vocal music for its peculiar trill and vibrato. Following the main line of a notation and giving it a smack of music sweetness by means of delicate trills with a variety of microtones is a technique unique to Korean vocal music. In Korean vocal music there are short ornamental trills rendered within a few notes, as well as long melodic trills linking many notes.

The peculiar singing techniques of Korean vocal music are not limited to trills and vibrato. One technique includes another within itself and they are so varied and rich that it is even difficult to judge which one should be carried through without overlooking it. A singer without the ability to sustain these singing techniques cannot become a folk singer, nor can he or she render songs excellently in keeping

with the characteristics of Korean vocal music.

Western vocal music also has its own style of singing, so Western vocalists must sustain such characteristics. No technique of Korean vocal music can take the place of the singing techniques displayed by Western vocal music in rendering songs powerfully and with great breadth.

One thing that must be taken into consideration when sustaining such characteristics is the need to realize the aesthetic feelings of the period and our national sentiments.

Songs must not be rendered in the style of the old days, in an attempt to keep the singing style of Korean vocal music. Rendering folk songs with excessive trills or with vibrato which is too thick does not accord with our people's emotions and modern aesthetic feelings. Vibrato which is too thick may sound antique, and excessive use of trills treatment which is too complex cannot sustain any part of a song, but end up making the song desultory.

When maintaining the singing style of Western vocal music, there should be no simple copying of foreign styles.

In the past, some singers thought wrongly that shouting and dragging out songs in high pitches in a foreign style was the way to maintain the characteristics of Western vocal music. Our people do not like such a practice; they are fond of singing gently and comfortably in beautiful voices. Concentrating on the characteristics of Western vocal music while ignoring our national sentiments is an expression of dogmatism. Dogmatism and nostalgia have nothing in common with our own style. We must not concentrate on the characteristics of Korean and Western vocal music in contradiction to the requirements of our own style of singing.

We must maintain the characteristics of Korean and Western instruments with regard to the techniques of instrumental performance.

The technique of performance is the primary question that must be solved in instrumental performance. A musical instrument has a performance technique peculiar to it. The characteristics of a musical

instrument find expression in its performance technique, which has great influence on its timbre and volume.

The performance techniques of Korean instruments differ from those of Western instruments. A violin and a *sohaegum* are stringed instruments, but the techniques of their performance differ from each other. Flutes, oboes, *jottae* and *saenap* are woodwind instruments, but their performance techniques are not the same. The techniques of vibrato and microtones of these Korean woodwinds, for instance, are unique to them and are beyond the capabilities of the Western woodwinds.

Performers must skilfully stress the characteristics of their instruments—whether Korean or Western—with regard to the techniques of their performance.

The characteristic of *kayagum* is the tremolo. Korean instruments like *tanso* and *jottae* sound good when they are performed with vibrato. At one time in the past, some of *kayagum* players discarded tremolo in an attempt to modernize their performance technique, so that it was hard to tell whether they were playing a guitar or a harp. Using tremolo in the performance of Korean instruments like *kayagum* is a special feat. Discarding it amounts to removing the basic taste of Korean instruments. That is not our method of creating art. Modernizing the techniques of performing Korean instruments is a good thing, but the timbres of these instruments must not be weakened, nor should different instruments be made to produce the same timbre.

The peculiar features like tremolo in the techniques of playing Korean instruments must be preserved in the process of their modernization. Certainly, there is no need to apply exaggerated tremolos in the performance of *kayagum*, as was done in the old days. There should be no antique element deliberately preserved and aimed allegedly at sustaining national timbres in the application of the techniques of playing Korean instruments. Tremolos can stimulate national sentiments and accord with modern aesthetic feelings only when they are used at essential points, and every

single tremolo is employed in an exact way.

Players of Korean instruments must effectively apply the particular techniques of their performance, such as tremolos and microtones, so as to express our people's pre-eminent musical talents clearly in instrumental performance.

In the playing of Western instruments, too, the technique peculiar to them must be applied. It is not advisable to play Western instruments in the way that Korean instruments are played in an attempt to establish a Juche orientation in them. If we were to play violins as we do *haegum*, ignoring the characteristics of Western instruments, there would be no need to encourage the use of a violin itself in our music. Since Western instruments have their own characteristics and their own merits we must maintain them in performance. The point is to make sure that the techniques of performance accord with the characteristics of Western instruments and yet render our music with great skill and properly reflect our people's emotions.

There will be no problem so long as Western instruments render our music in tune with the beat patterns of Korean music. Western instruments can produce Korean tastes, if each of them is performed in such a manner as to give full play to its unique techniques and accord with the beat patterns of Korean music.

Tone colours must also be used to maintain Korean timbres. In playing Western instruments, we must avoid their dull or sharp timbres and produce sonorous and yet restrained and mellow sounds. Only then can their performance accord with our people's tastes and emotions.

Western instruments that can be used to produce Korean music skilfully by maintaining the timbres that accord with the beat patterns of Korean music and Korean sentiments will be welcome to our people.

Performers must render music skilfully in our own way, and interpret it to express our people's emotion, thoughts and feelings excellently.

### 3) INDIVIDUALITY MUST BE STRESSED IN PERFORMANCE

Musical interpretation should be fresh and idiomatic. Fresh and idiomatic musical interpretation is the natural requirement of the Juche art of music. It is an important condition for strengthening the informative and educational function of musical works. Fresh and idiomatic musical interpretation can give truthful and vivid expression to human thoughts, feelings and emotions, which are varied and rich. It sounds attractive to the ear.

To create fresh and idiomatic musical interpretations, performance must stress the emotional colouring of each musical work to suit its characteristics.

A musical work has its own characteristics. Human thoughts, feelings and emotions to be reflected in music are immensely varied and rich. These constitute the content of musical works and define their form. Since a composer's individuality affects his musical works, each of these works has its characteristics in its thematic ideological content and form of expression.

The characteristics of a musical work find clear expression in its emotional colouring. Only when the emotional colouring is correctly rendered can the performer create an idiomatic musical interpretation that accords with the character of the given musical work. A correct understanding of musical emotions and the expression of musical thoughts and feelings are basic to performance.

In order to sustain the emotional colouring of a musical work, the performer must grasp its theme and ideological and emotional content in depth.

Only when he does this can he express the emotional colouring of the work clearly, and make a characteristic and fresh musical interpretation.

What is basic to a musical work is its content. The emotional

colour of a musical work must always be subordinated to its content and made to express the content better. An emotional colour that does not accord with the content obscures the character of the musical work and destroys the accuracy of interpretation.

A good knowledge of the historical event that occasioned the creation of a musical work helps towards expressing the emotional colour of the musical work in performance.

Musical pieces that are remembered by the people for a long time are associated with the social surroundings and the events of the historical periods in which they were created. The song *Victorious May* overflows with the emotions of the working masses who marched in fine array through the square on the significant festival when the Korean working class was greeting for the first time since their liberation, expressing their warmest gratitude to the great leader, and enthusiastically hailing him, who had founded the first state of the workers and peasants of Korea and brought true happiness to the once-downtrodden working people. If this song is rendered with a good knowledge of the social surroundings and historical events that gave birth to it, the character of the musical work will be given clear emotional expression and its musical interpretation will be impressive.

Performers must also delicately give full play to the specific expressive features of melodies.

Melodies are the basic means of expressing the ideological and emotional content of a musical work, so the primary task of performance is to render its melodies with great skill.

All melodies have different features in their tone and rhythm, tonality and chords, timing and tempo. The mode of developing melodies and the melodic flow, too, vary with musical works. If they are to interpret musical works idiomatically in accordance with their character, performers must give full play to the specific expressive features of melodies.

The *Song of General Mobilization* and the *Song of Women's Emancipation* are revolutionary songs, but they are different in their

form of melodic expression. To render these songs in accordance with their character, the *Song of General Mobilization* should be performed at a fast tempo, and the *Song of Women's Emancipation* at a moderate tempo and with composure. Only then can the enterprising and militant flavour of the former and the simple and inmost emotions of the latter be truly felt. If songs of different character are rendered in the same way in disregard of the expressive characteristics of their melodies, their musical mood may be distorted.

To interpret musical works in a fresh and idiomatic way, these works must be performed so as to express the characteristics of their genres and the forms of their performance.

A musical work has the characteristics of its genre and relies on a definite form of performance. Lyrical songs and marches have different characteristics, and the characteristics of a vocal solo, a small vocal ensemble and *pangchang* differ from one another. Musical works must be rendered in accordance with the characteristics of their genres and the forms of their performance.

There are songs that require the skills of virtuosos, as well as those which should be rendered in a simple way so that the masses can follow their singing with ease. The song *This Is Socialist Paradise* requires a high level of skill of the singer if it is to render its unique flavour, whereas the *Song of Ploughing* sounds best to the ear when it is rendered in a simple and familiar manner.

The skills of vocal or instrumental solo performance and ensemble performance must differ from each other.

In the performance of a vocal or instrumental solo, individual performers' skills should be emphasized. Success in solo performance depends on how soloists, vocal or instrumental, perform the basic melodies of their musical pieces.

Skilful accompaniment to the performance of soloists is important. However, if the soloists fail to perform properly, their music will sound flat, no matter how good the accompaniment may be.

In the performance of solos the soloists must display their skills to

the fullest, and accompaniment should be subordinated to backing their performance. A solo singer must not be made to follow the accompaniment in an attempt to back the accompaniment. In the interpretation of songs, accompaniment must follow the singers, instead of the singers following the accompaniment. Only then can solo singers display their skills fully and render music excellently without being restrained by the accompaniment.

In ensemble interpretation, performers must subordinate their individual skills to the overall ensemble. In the interpretation of ensemble music, the skill of any one voice part must not be regarded as absolute.

The charm of the interpretation of an ensemble piece lies in the beauty of artistic harmony.

Ensembles consist of technical ensembles and stage ensembles. Music in the form of ensemble can realize a complete unity of artistic harmony only when it ensures both the technical ensemble of the performance which is felt by the sense of hearing and the stage ensemble, which appeals to the eyes.

The technical ensemble ensures the unity of sounds and the harmony of musical resonance, and as such it is basic to interpretation by instrumental ensembles. Musical resonance sounds harmonious when tone colours and volumes are artistically unified. Tone colours and volumes are the major means of expressing musical emotions, and their harmony and unity is realized by technical ensembles.

The importance of the technical ensemble must not overshadow the stage ensemble. The stage ensemble ensures the unity of facial looks and movements, and as such its good harmony is very important in stage performance. Singers should open their mouths in a concerted way. If one person or two open their mouths a little when all the others open them wide, they not only look ugly but interfere with the resonance.

In orchestral performance, the manner of using bows should be concerted. If some performers pull their bows and some others push them when performing the same melody or rhythm, the stage will

look desultory, and musical emotions will not be sustained because of the disunity of sounds.

The technical and stage ensembles are inseparably related in musical interpretation. Only when musical resonance is well harmonized in performance as a result of a complete solution to the technical problems of performance can facial looks and movements be concerted with ease; and when everything on the stage moves as one, through the unity of facial looks and movements, can musical resonance be felt to be harmonious. Without resolving the problem of the technical ensemble, there will be no harmony of the stage ensemble, and vice versa.

The musical ensemble, which requires auditory and visual harmony and unity of musical interpretation, needs only the performance techniques that contribute to the overall ensemble and rejects individual performance techniques that impair the overall ensemble. In musical ensembles the skills of individual performers must be subordinated to the overall ensemble, and their artistic fancy and skills must be unified as a single musical interpretation.

In order to ensure a high level of ensemble rendition in musical interpretation, the techniques of performance must be unified according to a single standard. Unless these techniques are unified, harmonious resonance cannot be expected nor can the facial looks and movements be concerted with ease. Unified techniques of performance can ensure the unity of tone colours and clarify the character of the given musical piece.

In a vocal ensemble, vocalism and the manner of singing should be unified. If these are not unified, the harmony of tone colours will be damaged; moreover it will be difficult to sing in keeping with the requirements for interpreting the musical work. The same manner of vocalization and the same manner of breathing and trilling are the prerequisite for vocal interpretation that is harmonious and refined in terms of ensemble rendition.

In an instrumental ensemble, the techniques of playing instruments must be unified. The unity of these techniques can ensure a high level

of interpretation by an instrumental ensemble. Their disunity will result in incongruous resonance and cloudy tone colours.

The unity of performance techniques is also essential for giving expression to the characteristics of each instrument. An instrumental ensemble is by no means aimed at obtaining mixed resonance of instruments by precluding the characteristics of different instruments; it presupposes the expression of their characteristics.

The techniques of performance reflect the characteristics of instruments. The unity of performance techniques in an instrumental ensemble is needed to express the characteristics of the instruments, harmonize the resonance of different instruments and thus increase the effect of the ensemble.

The unity of idea and purpose of the performers is a major requirement for ensuring a high level of ensemble performance in musical interpretation.

Ensemble interpretation is not a simple technical matter. The refined harmony of a musical ensemble is achieved by the unity of idea and purpose of the performers, in addition to their polished skills. Only when the performers are united in idea and purpose can they subordinate their creative individuality and artistic talents to the overall ensemble performance to meet the joint purpose of creating a single musical interpretation.

Clearly expressing the individuality of each performer in rendition is a major task in the creation of a fresh and idiomatic musical interpretation.

All performers have individuality. Since all people are individualistic beings, performers have different musical tastes and inclinations, and the manner of their dealing with means and techniques of expression is varied. When performers' individuality is clearly achieved, musical interpretation becomes idiomatic and fresh. Even a new musical work cannot prove its worth unless it is combined with the individuality of its performer.

For a performer to express his individuality in musical interpretation, he must select musical pieces properly.

Proper selection of musical pieces is the prerequisite for good performance. Only when he or she has selected suitable pieces can the performer express his or her individuality and fully display his or her skills to create a fresh and idiomatic musical interpretation.

The performer must select musical pieces that are suited to his or her physical conditions and accord with the characteristics of his or her performance techniques.

I have observed that some performers are good at playing fast and lively music, while some performers are good at playing slow and meditative music. These are the expressions of their psychological characters, their physical conditions and the characteristics of their performance techniques.

Inborn physical conditions differ from performer to performer. The vocal chords of singers, the hands of string instrumentalists, and the lips and tongues of woodwind instrumentalists are not the same.

The characteristics of performance techniques are not identical. The characteristics of performance techniques of vocal soloists and those of opera singers differ from each other, and the characteristics of the performance techniques of Korean vocalists and those of Western vocalists are also different from each other.

Because the physical conditions and the characteristics of performance techniques vary with the performers, it is impossible for them to perform music well if musical pieces are selected in disregard of these conditions and characteristics.

A singer, for instance, must select his or her musical pieces taking vocal chords and breathing circumstances into consideration.

If a performer is to sustain his or her individuality in musical interpretation, the method of interpretation must be applied in an idiomatic way.

There can be no stereotypes or established patterns in the method of musical interpretation. Since both life and the character of works are varied, there is no need to set musical interpretation to a stereotype or a pattern.

Stereotypes and patterns are taboo in musical interpretation. They

result in repetition and similarity, which mean the death of art.

A general principle governs the methods of musical interpretation according to the genre and form of music. The method of interpreting orchestral music which is wide-ranging and vivacious differs from that of an instrumental concert, which should be pretty and succinct. The method of interpreting the solo of an opera that should be sung with dramatic feelings also differs from that of *pangchang* that should be sung in a light and bright voice. This is a general characteristic of the methods of interpretation, not a specific prescription required for the interpretation of each work. The methods of musical interpretation must accord with the general characteristics of musical genres and forms, and must be applied idiomatically without repetition by sustaining the specific features of each work and the performer's individuality.

A performer must know how to use a fresh technique of interpretation and even an old technique in a fresh way. Too frequent use of a technique, however good, lowers the quality of interpretation; a performer who imitates others cannot show his or her own individuality.

The creative individuality of performers should not be immutable.

The creative individuality of artists should be steadily developed and enriched in a fresh way to meet the requirements for the revolutionary age and the development of art and literature. Something that was new yesterday cannot remain new today. For the same reason, stagnant individuality cannot continue to create fresh interpretations. Creative individuality that fails to display originality is not a truly creative individuality; individuality that fails to develop continuously cannot sustain its worth for long. Performers must continue to develop, enrich and perfect their creative individuality in many aspects. If they regard their creative individuality as immutable, they will be restricted by the patterns of their own making and end up losing their creativity.

The individuality of performers is neither inviolable nor absolute.

Denying the individuality of artists amounts to denying artistic

creation itself. There is no need, however, to kowtow to artists' individuality.

Expressing individuality is one thing, and libertarianism is another. The former in no way means encouraging personal tastes or permitting "freedom" of artistic creation.

All our work of artistic creation must be carried out under the leadership of the Party, and all our artists must work in line with the Party's policies and requirements. Performers must not insist only on their individuality in musical interpretation and regard it as absolute; they must refrain from revealing the slightest element of libertarianism by viewing their individuality in the light of the Party's policies and requirements.

The value of the life of performance does not lie in how many works a performer has rendered, but in how many fresh and idiomatic musical interpretations he or she has created. Performers must brighten their performances by creating musical interpretations that clearly express the characteristics of works and their individuality.

#### 4) MUSIC MUST BE PERFORMED WITH ARDOUR

Performances must capture people's hearts and leave a deep impression on the audience.

Music must be performed with ardour. A musical piece so performed can touch people's hearts.

People appreciate music and grasp the world of music, with feelings and emotions. The world of music is the world of human thoughts, feelings and emotions reflected in musical works.

A musical piece can be a profound interpretation and touch people's heartstrings when it conveys strong feelings and rich emotions. A musical piece that is devoid of feelings and only contains dull emotions is not music. It cannot stimulate people's interest.

A musical piece that is performed with ardour can pour out rich and strong feelings and emotions.

Ardour is a tangible feeling that finds expression in surging emotions. Enthusiastic performance emotionally heightens the thoughts and feelings contained in musical pieces, deepens them and excites the audience, attracting them into the musical world in spite of themselves. Lukewarm and flat performances without any ardour cannot sustain feelings and emotions, nor can they interpret music impressively to capture people's hearts.

Music must be performed with intense ardour in order to make it throb with the living breath of our revolutionary age.

Music must pulse with the spirit of the age. Today's reality, in which the independent and creative lives of the working masses are in full bloom, is full of revolutionary stamina, romanticism and intense ardour. Our music must deal with these emotions truthfully and express them clearly. Only then can the audience feel the breath of our age and share the profound thoughts and feelings that are reflected on the given musical works. Without intense ardour, which fills musical interpretation with punch and vigour, it is impossible to describe impressively the revolutionary stamina and romanticism with which our lives overflow.

A performer's enthusiasm for his rendition must find expression in truthful feelings.

Musical interpretation must always be truthful. Only truthful musical interpretation can touch people's hearts and lead the audience to a world of irresistible excitement.

For a truthful musical interpretation, the performer must not be carried away by his own feelings. Enthusiastic performance does not mean being carried away by enthusiasm. Enthusiastic performance is one thing, and being carried away by enthusiasm is quite another.

A display of a performer's feelings damages the authenticity of interpretation. If he or she is overcome by his or her own emotions in musical performance, he or she will be unable to maintain the right tempo and steady intervals, nor will he or she be able to interpret the music properly. If this happens, even an emotional and attractive song

will make a bad impression on the audience and fail to stimulate their interest.

If a performer is overcome by his or her own feelings, he or she will fall into subjectivism and into what is called a new school (an artificial and exaggerated style of performance—Tr.). The audience should be attracted naturally by authentic interpretation and become excited in spite of themselves by empathizing with the music; they will not be excited simply because the performer is overcome by his or her own feelings and displays them. If the performer alone becomes excited and displays his or her feelings while the audience remains unmoved, this is a “new school” of musical interpretation. No subjectivism or “new school” should be permitted in musical rendition.

Feelings in musical interpretation must accord with the natural flow of true-to-life feelings.

Feelings must emanate from the heart. Feelings that do not emanate from the heart are neither authentic nor can they stimulate people to excitement.

Feelings are stirred up by the action of human psychology; but they do not remain as mere psychological phenomena. Human feelings always find outward expression. The stronger their innermost buildup is, the clearer their outward expression is. These feelings are directly and delicately expressed in people’s looks and behaviour. We can read a man’s mind from a single facial look and a single action, and perceive his mentality because his feelings are transmitted to his facial looks and to his behaviour.

The performer’s ardour in musical rendition must find authentic expression in accordance with the natural flow of lifelike feelings.

The sonority of performance must ring out from the heart, not merely from the vocal chord or from the fingertips.

Musical emotions are clearly expressed in musical resonance. If musical resonance lacks emotions and fails to sound enthusiastic, there will be no way to express the performer’s ardour. Nobody will feel the performer’s ardour and impressive musical interpretation

from emotionally placid and void resonance.

In order to create an impressive musical interpretation by means of musical resonance with gushing enthusiasm, the performer must accept the beauty of life and the profound ideological and emotional content of the given musical work from the bottom of his or her heart. But if heartfelt emotions are expressed through natural musical resonance, the performer can fill the music with ardour without raising his or her voice to a high pitch.

The performer must be able to express musical feelings with facial looks and through movements. The facial looks and bodily movements that express the performer's feelings can facilitate the transmission of the ideological and emotional content of music and interpretative intentions. Music that is performed with an expressionless, stiff posture sounds drab and insipid, and fails to give an authentic interpretation.

The performer should freely express musical feelings with his or her facial looks and movements to keep the music abreast of the audience. The audience not only listens to the sounds of music performed on the stage, but also sees the facial looks and bodily movements of the performer. That is why the interpretation must be focused on both the eyes and ears of audience.

The performer must guard against making quirky facial looks or too shaky bodily movements in an attempt to express his or her feelings. Excessive emphasis of these outward features may end up making the musical interpretation artificial. Artificially concocted feelings are not only unnatural and awkward, but also lower the quality of interpretation. It may be said that musical feelings have been expressed in an artistically authentic way when the performer on the stage looks as if he or she were moving although he or she is not moving, and when he or she looks motionless when actually in motion.

To express musical feelings in an artistically authentic manner, every facial look and movement must be a natural expression of human psychology. When the innermost feelings that swell in the

heart appear as they are in the facial looks and bodily movements and the performer feels an irresistible ardour welling up, the musical interpretation becomes authentic and impressive.

The performer must control his or her feelings skilfully during a performance.

Musical interpretation should be given variety. A musical work must not be rendered only in a pretty manner in an attempt to express simple feelings, nor must it be rendered with all the performer's strength from beginning to end for the sake of maintaining enthusiasm. Even a short song should be rendered in a pretty manner where pretty singing is necessary, should be sung with force where forceful singing is needed, and should be given a wide breadth where a wide breadth is essential. Music with variety sounds good to the ear and makes a deep impression on the audience by pulling at their heartstrings and releasing them in alternation.

Needless to say, the emotional timbre of a musical work must not be mottled for the sake of variety. The main stream of emotions in a musical piece must be consistent, and the changing colours of emotions should be derived from the leading emotions. Only then can the main emotional timbre be sustained so that the musical interpretation leaves a deep impression in the emotional shade and light that alternate in a variety.

In order to add variety to music, the performer must control his or her emotions in rendition with great skill.

The artist who is able to control his or her rich emotions and excitement is a genuine artist. The performer who does not know how to express his or her feelings with freedom cannot create an excellent musical interpretation.

Performers must be able to adjust their feelings to the logic of life.

Since life is the source of feelings, the flow of feelings cannot be natural if these feelings contradict the logic of life. Tensions are followed by releases, and buildup leads to a climax. This is the flow of feelings that accords with the logic of life. Performers must control

musical emotions smoothly and yet in a variety in accordance with the lifelike flow of emotions.

The skilful start of a performance is important.

The performer must interpret his or her musical piece with fully sustained feelings from the start. A good beginning with rich feelings can capture the hearts of the audience at the start. If the start fails to make a good impression and to sustain feelings, the audience will not expect an excellent musical interpretation, nor will they be drawn into the musical world.

Interpretation should not be started with a high pitch of voice in an attempt to whip up emotions. That is not our style of interpretation. Generally speaking, it is the flow of musical feelings that starts with a low pitch and then gradually rises to the climax that can be called natural.

At the beginning of musical interpretation, feelings may be expressed in different ways, depending on the nature of the works. Some musical pieces may start quietly with composure, and others may begin forcefully with strong emotions. However, even in the latter case, emotions should not be expressed in a high-pitched voice.

Strong emotions are not derived from high-pitched tones. Smooth and natural performance is perfectly able to express rich and surging emotions. When moderate resonance overflows with deep emotions and gives the feelings of emotional richness, the musical interpretation may sound impressive right from the start.

Performers must build up emotions with composure in step with the flow of the music and deepen and enrich it emotionally.

If feelings stay where they have started, instead of building up, with the progress of time, such a musical interpretation will fail to make a deep impression and will sound drab. By contrast, feelings that suddenly change without any buildup or undergo alteration too frequently will hamper the achievement of authenticity, yield only crudeness and end up in dissipation. A skilful combination of the continuation of feelings and their alteration is important in performance.

Performers must choose where their performance can produce the greatest artistic effect and bring built-up emotions to a head most effectively.

No part of musical interpretation can be ignored. Nevertheless, it is impossible to deliver all the parts exactly to the same degree, because to attempt to do so would result in failure to achieve a good effect.

Musical interpretation must set a target that is the most realistic from the point of view of artistic effect. Performers must know how to regulate their emotions to achieve success in hitting the few targets they have set for themselves. Only when hasty excitement is restrained and built-up emotions come smoothly to a head where the greatest artistic effect is aimed at can the musical interpretation sound impressive in the context of distinct emotional contrast.

Emotional alteration in musical performance depends largely on the changes in tempo, timbre and volume.

In musical rendition, the tempo should be speeded up or slowed down where necessary to suit the emotions while keeping time. The breadth of interpretation broadens beyond compare when the performer slows down the tempo and emotionally emphasizes the details of his or her artistic intentions with ample composure. However, he or she cannot slow down the tempo of performance without limit for the sake of greater breadth. If the tempo is slowed down too much, musical breathing will fade away and emotions will fall flat. The tempo that has been slowed down in the course of musical interpretation should be immediately restored to its original state.

Changes in tone colour and volume in musical interpretation should be varied.

The tempo is a major element for expressing changes of feelings, but it alone is not enough to alter emotions delicately and in a varied manner. Although it is generally said that a slow tempo increases the breadth of interpretation and that a fast tempo narrows the breadth, lack of change in tone colour and volume may result in an opposite effect.

Only when he or she organically combines the changes in tempo, tone colour and volume can the performer express the emotional change freely and smoothly and raise the effect of the performance to the maximum.

Musical feelings in performance must be given artistic expression with the help of refined skills.

Ardour is the expression of emotions, but music is not automatically filled with these emotions to overflowing. Even strong emotions that are not supported by artistic skills cannot make musical interpretation ardent.

Performers must use refined skills in their musical rendition.

By artistic skills I mean an apt and efficient use of means and techniques of expression. Emotions can be appreciated as truthful and crystallized naturally into intense ardour to touch people's hearts only when they are interpreted with artistic skills. Emotion on its own cannot represent interpretation. Emotions that are expressed nakedly without being refined with the help of skills cannot make the artist's ardour appreciable.

The performer's skills must be musically refined.

Skills that are derived from throats and fingertips are not truly artistic skills. The performer's skills should be fused into an integral concept of musical interpretation; they should be welded into the natural flow of music, lest their use be noticed by the audience. Musically refined skills alone can stir up lifelike, authentic feelings, and only from such skills can the audience feel the sincerity of the performer.

Performers should refrain from putting on airs or showing off petty tricks in their attempt to interpret music artistically.

In the past, some vocalists frequently used the method of slowing down the tempo and raising tonal pitches if they were advised to render songs in an artistic manner. This was motivated by their desire to show off their petty accomplishments and skills rather than by a desire to render music impressively and with authentic feelings. Trying to stir up feelings by dragging out songs and to show off one's

skills by raising the pitch of the voice is an outmoded method. Performers' skills must by no means be skills for the sake of skills.

Musical performance must sound comfortable and natural.

A performance that sounds comfortable and natural and yet conveys feelings with tangible skills may be called an excellent performance. Fundamentally speaking, a comfortable performance itself is a skill. Rendering music comfortably and naturally and yet inducing the audience to appreciate a profound musical interpretation with rapture and to be fascinated by subtle and refined techniques is a genuine skill.

To perform a musical piece with ardour, the performer must enter deep into the world of music.

When he or she is seized with a strong impulse to sing out about life wholeheartedly, creative enthusiasm wells up perceptibly. Such an impulse emanates from the affirmation of the feelings of life. Without such sharing of feelings, the performer's heart will not move. If the heart does not move, enthusiasm will not emerge. If the performer's heart is to warm up with sympathy with life and burn with ardour, he or she must enter deep into the world of music. Only then, immersed in the rich emotions overflowing there, can he or she accept the life of the musical work as his or her own and render it impressively.

Performers need artistic imagination.

Artistic imagination furnishes the musical work with the wings of interpretation and serves as the source of creative ardour. Only when they have artistic imagination can performers vividly reflect people's lives and emotions in musical works and pour their ardour into the deepening of their musical interpretation. If they lack artistic imagination, they will be unable to give profound expression to the lifelike emotional content of music, and will end up substituting unfeeling, breathless resonance for musical interpretation.

The artistic imagination of performers should be deepened to widen emotionally the breadth of feelings and enrich music with fresh interpretation while staying faithful to the musical feelings that are reflected in the work.

There should be no practice of making abstract interpretation or falling back on subjective tastes in an attempt to form fresh and bold concepts, which are meaningless and are of no help to interpretation if they are divorced from the life of the work. Performers' concepts should be truthful and typical ones that are based on life and should contribute to making the ideological and emotional content of musical works more impressive.

Performers must have a good command of notation.

Only when they have mastered notation can they perform with freedom and display all their ardour to create excellent musical interpretations.

Mastering notation means not only learning it by heart, but also digesting and assimilating the ideological and emotional content of the notation and the flow of feelings to accord with the composers' intentions.

When they have mastered notation, the performers can have confidence that they can render music excellently without making the slightest mistake in their performance and can pour all their enthusiasm into sustaining the musical feelings and creating excellent interpretations. Mastery of notation makes it possible to perform music without a hitch, improve resonance and raise the cultural level of performances. By contrast, if they perform without mastering the particular notation, their minds will be distracted by the need to read it, and they will be unable to express rich feelings and perform with all their ardour.

Bearing in mind that without ardour it is impossible to create impressive musical interpretations, performers must approach every single aspect of life with ardour and render every single piece of music with great enthusiasm.

## 5) PERFORMERS MUST BE VIRTUOSOS OF CREATIVE WORK

The public appraisal of a musical work depends largely on how

the composer has composed it and how the performer has rendered it on the stage. World-famous masterpieces are long remembered in history, together with the names of both their composers and their performers.

Performers independently create musical interpretations. They must select the musical works they have to render, and solve all the other problems arising in their interpretation independently, by their own efforts.

A performer who interprets a musical work may be assisted by the composer, conductor or other people. But their assistance must not restrain his or her independence, but serve to enhance his or her creative role. The performer must find solutions to the problems of interpretation, no matter how difficult, independently and by his or her own efforts. The performer must be a virtuoso capable of excellently interpreting musical works.

To be a virtuoso of creative work, a performer must acquire the aesthetic view of Juche.

Acquiring a correct aesthetic view always presents itself as the first and foremost task of artistic creation. A correct aesthetic view is the prerequisite for appreciating and judging the beauty of life on the basis of scientific understanding of the aesthetic relationship between reality and art and for creating beautiful artistic images in accordance with man's aesthetic ideals. An artist who has not acquired a correct aesthetic view cannot carry out the work of artistic creation forcefully with a clear objective and firm confidence in this work, and has to experience turns and twists in the course of creative work. Some creative workers or artists leave blemishes on their creative careers against their subjective desires by creating works of ideologically and artistically low qualities and of obscure emotions mainly because they have not acquired a correct aesthetic view.

If they are to interpret musical works excellently to meet the requirements of the period and the people's aspirations, performers must acquire the aesthetic view of Juche. Only performers who have acquired the Juche-oriented aesthetic view can interpret musical

works excellently in accordance with the aesthetic ideals of independent people and make an active contribution to giving people ideological and emotional education.

The Juche-oriented aesthetic view is an absolutely scientific and original aesthetic idea that has clarified the aesthetic relationship between reality and humanity, between reality and art, on the basis of the man-centred philosophical principles of the Juche idea. The Juche-oriented, man-centred aesthetic view not only makes it possible to have a correct understanding of the aesthetic objects that objectively exist in reality, but also scientifically clarifies the characteristics of art and literature, as well as the laws that govern them. Only when they make a correct assessment of life from the point of view of the principles of Juche-oriented aesthetics and solve all the problems of interpretation on the basis of the Juche-oriented aesthetic view can performers unfold the emotional world of music in accordance with man's aesthetic ideals.

To acquire the Juche-oriented aesthetic view, we must study hard the Juche idea and the idea of Juche-oriented art and literature, the application of the Juche idea.

The Juche idea is the philosophical basis of the theory of Juche-oriented aesthetics. The revolutionary and scientific character of the theory of Juche-oriented aesthetics is firmly guaranteed by the Juche idea, which clarifies the relationship between man and the world by centring on man.

The idea of Juche-oriented art and literature is an absolutely correct guideline for the development of socialist, communist music. It clearly indicates the general direction of developing the socialist, communist art of music and fully elucidates the basic principles and specific methods of creating the works of musical art.

Performers must make a deep study of the Juche idea and the idea of Juche-oriented art and literature, the embodiment of the Juche idea, and rely on them as the guideline for their creative activity. Only then can they excellently translate the noble aesthetic aspirations of independent people into their musical interpretations.

The question of acquiring the Juche-oriented aesthetic view is closely related to the question of delving deep into the character and lives of Juche-type people.

The objects to which our art and literature must give prominence are not humanity and human life in general but the Juche-type people and their lives. Juche-type people are typical of true people who have the most beautiful human traits and the noblest aspirations in life. To present a profound emotional interpretation of the beautiful spiritual world of the Juche-type people that is reflected in musical works, the performer must have a good knowledge of their characters and lives.

Making a deep study of the ideological and aesthetic features of masterpieces that capture people's hearts is also a major guarantee for acquiring the Juche-oriented aesthetic view and making impressive and beautiful musical interpretations.

A tangible phenomenon gives a good understanding of it, and knowledge that is verified in practice is living knowledge. Likewise, the question of acquiring the Juche-oriented aesthetic view of music can only be solved easily, when the ideological and aesthetic characteristics of masterpieces are deeply studied and concretely analyzed, and only then can musical interpretation be made really effective.

To be a virtuoso of creative work, a performer must have a high level of artistic skills.

Proving themselves technically worthy of the political confidence the Party places in them is the duty of creative workers and artists. Only when they have high artistic skills can performers create excellent musical interpretations and loyally prove themselves worthy of the Party's confidence and expectations.

Performers must be prepared to interpret musical works excellently at all times in whatever conditions and circumstances, and maintain the standard of interpretation set by the Party. Complaining about conditions and similar things is an expression of caprice and a remnant of the outmoded way of performance. A performer with high artistic skills never relies on chance factors in performance, nor is he or she restrained by objective situations. As a result, success in

performance is guaranteed.

Performers must continue to raise the level of their artistic skills also in order to keep the level of our arts abreast of the developing modern trend.

We must always aspire after new musical trends and take the lead in them. Even classical music should be performed with a good knowledge of modern trends.

In the worldwide musical trend, the musical form of small pieces, side by side with large pieces, is now being given prominence. The smaller the musical pieces are, the higher the artistic skills required on the part of individual performers. Only performers with high artistic skills can find satisfactory solutions to the problems of the complex and delicate skills required for the interpretation of small ensemble pieces, and make skilful use of the means and techniques of expression newly developed in the field of modern music.

An important task in improving artistic skills is to build up the basis of performance.

Without a solid foundation it is impossible to develop any kind of art. Only when he or she has a firm foundation can a performer meet the new and varied requirements for the interpretation of musical works and find a successful solution to the difficult and complex problems of techniques.

A performer needs a peculiar timbre of his or her voice or instrument.

Since performance is the art of interpreting musical works by means of sounds, good tone colours are basic to this art. Only beautiful and unique tone colours can produce deeply emotional interpretation. Sounds without tone colours and characteristics cannot make an impressive musical interpretation, no matter what kinds of skills the performer may employ. The tone colours of music should be so characteristic that the listener can identify the singer or the instrumentalist.

The sounds of musical performance should be musically treated and artistically refined.

When I say that performers must have their own idiomatic tone colours, I do not mean the natural, raw sounds from their vocal chords or from their instruments. Performers' tone colours are inconceivable apart from the peculiar timbres of their voices or of their instruments, but the sustaining of the general characteristics of their natural voices or their instruments alone is not enough to create deep and fresh musical interpretations. The music of raw sounds cannot stir up deep emotions, nor can it make the interpretation lustrous. Timbres that have been musically treated and artistically refined, though based on the general resonance of natural voices or instruments, can be effective means of creating lustrous musical interpretations.

Sounds must not be treated so as to give an artificial impression. Artificially treated sounds are worse than raw sounds. Only the sounds that are naturally resonant without making an impression of having been treated, even though they have been so treated, can truly express rich musical emotions.

Performers must have an accurate sense of tempo and tones.

Adopting and maintaining accurate tempo and intervals is important in musical performance. Adoption of inaccurate tempo or its fluctuation alters the character of music and damages the feelings it arouses. Performers must be able to maintain the tempo set by their musical works accurately and consistently, regardless of changes in mood.

Scientific methods of breathing and pronunciation are also important techniques of rendition that performers must acquire.

Finding a satisfactory solution to the technical problems of performance as required by the modern trend of music is also important in raising the level of artistic skills.

A performer must be able to sing while playing an instrument. Only then can a relatively small number of personnel produce great effects in musical interpretation and achieve a high level of artistic harmony of singing and accompaniment. Singing while playing an instrument is the appropriate form of performance for interpreting true-to-life and militant mass music. If singers are unable to handle instruments or if

instrumentalists cannot sing, it will be impossible to raise the level of our art of performance to the level required by our age.

It may be said that the piano is the basis of music. The piano is an instrument capable of realizing the intentions of musical interpretation in a comprehensive way. So the ability to play the piano is essential for gaining a good knowledge of music.

Performers must get to know how to use microphones. In view of the widespread use of microphones on theatrical stages, performers must pay close attention to their effective use. If they use them properly, they can add timbres and sweetness to their tonal interpretation, though performing at low pitches.

Performers must be good at rhythmic movement. Only then will they be able to move their bodies in a natural way and produce better sounds in a comfortable way, and at the same time make a good impression on the audience.

Performers' artistic skills should be combined with rich experience on the stage.

Performers without stage experience, though highly skilful, cannot render music excellently. Without stage experience, they will find themselves confused and tense on the stage and be unable to display their skills in performance to the fullest. Only when they are rich in stage experience can they be bold and expansive on the stage and display their refined skills to the fullest regardless of places and situations.

Performers must render a lot of musical works with a variety of characters and forms so as to build up rich stage experience. Only then can they verify and consolidate their skills in practice while applying various techniques and skills, and discover the knack of excellent musical interpretation.

Performers' artistic skills must be supported by a wide range of musical knowledge.

Only performers who have high artistic skills and a wide range of musical knowledge can be creative virtuosos capable of interpreting music of whatever kind without a hitch. The musical works that have

been interpreted by performers who have rich musical attainments and are well versed in the art of music are always idiomatic, profound and impressive.

Performers should be versed in masterpieces.

Those who are not versed in masterpieces cannot be called true musicians. Only when they are versed in a wide range of masterpieces and able to render them at any time can they be called well-qualified performers and win the acclamation of the audience from any stage.

A good knowledge of many masterpieces is a major asset for performers. Performers should master the famous musical pieces of Korea and the rest of the world and make them valuable assets for their careers.

Performers must also develop their ability to analyze musical works.

Analysis of musical works is the starting point of understanding these works, and is a major guarantee for impressive expression of their ideological and emotional contents. Only on the basis of correct analysis of the content and forms of musical works as well as the historical periods when they were created, the creative tendencies of different schools in these periods, and even the individuality of every composer, can performers create idiomatic and impressive musical interpretations. Performers who lack the ability to analyze musical works cannot have a correct understanding of their characteristics, nor can they open up the world of profound musical interpretation.

Artistic skills are not inborn qualities, and can only be improved through ceaseless training. Performers must prepare themselves to be creative virtuosos with high artistic skills through unremitting efforts, enquiry and training.

## 6) THE CONDUCTOR IS THE COMMANDER OF THE MUSICAL GROUP

Just as an army needs its commander to win a battle, so does a musical group need its commander for success in performance. The

quality of musical interpretation depends largely on how the conductor leads the musical group. A conductor who is inefficient in leadership and musical conducting cannot create excellent musical interpretations.

The basic duty of a conductor is to do excellent organizational and political work for the musical group and give efficient artistic guidance to musical interpretation.

The conductor must be the educator and organizer in direct charge of the whole process of the creative activities of the musical group first of all, before he is an artist who creates musical interpretations.

An interpretation is the product of the collective talents and efforts of performers. To make a good interpretation, all the performers who take part in rendition must fulfil their share of responsibility and play their roles from the point of view of masters, with firm unity of idea and purpose.

To ensure the unity of idea and purpose of the performers and rouse them to political awareness and creative enthusiasm for carrying out their task of interpretation at the highest level, the conductor, the commander of the musical group, must carry out organizational and political work among the performers down to every detail. Only when he moves the hearts of the performers by giving priority to political work, work among the people, and efficiently leads his musical group through meticulous organizational work can the conductor succeed in musical interpretation.

The conductor must put great efforts into the guidance of musical interpretation.

The guidance of interpretation is the basic field in which the conductor displays his or her talent and ability as a creator of musical interpretation. The conductor who is in charge of musical interpretation has the special duty of giving efficient guidance to interpretation. Neither the composer nor the performers can take his place in this work.

The conductor must give efficient guidance to interpretation, not only to the rendering techniques of performers but also to their movements and facial looks.

The conductor must pay primary attention to finding solutions to the problems of rendering the techniques of the performers.

The level of interpretation is directly related to the rendering of the techniques of the performers. Performers with a high level of techniques can excellently render musical works of any description.

The rendering techniques are related to the performers' individual skills, but the performers' talents and efforts alone are not enough to find satisfactory solutions to all the problems of skill arising in musical performance. It is a very important task for the conductor to unify the methods of playing instruments and the individuality of the performers, raise demands concerning musical interpretation and satisfy them. The more efforts the conductor puts into resolving the problems of rendering techniques arising in the practice of performance and the stronger the demands which he makes, the higher will be the performers' skills and the level of interpretation.

The conductor must also pay close attention to the performers' movements and facial looks.

In musical ensembles, even the movements and facial looks of the performers must be in unity. No matter how skilful their performance may be, the ensemble will not look harmonious unless the movements and facial looks of the performers are concerted.

Since the performers cannot see their own movements and facial looks, the conductor must correct their discrepancies. Only the conductor who guides interpretation face to face with the performers can ensure the unity of their facial looks and movements.

In our contemporary musical practice, musical works are realized not only on the live stages but also, not infrequently, through recording. So the conductor must also pay attention to recording and editing.

With the invention of many modern acoustic means throughout the world, these means are widely used for musical interpretation. They provide great possibilities of making stage sounds three-dimensional. The use of modern musical means can increase the effect of sonority and provide the possibility of three-dimensional appreciation of music.

Skilful recording and editing of music is important in sustaining the timbres of musical instruments and adding three-dimensional feelings to music.

The quality of musical recording and editing depends on the level of the ability of the recorder or musical editor, but more importantly on how strong the demands are which the conductor makes on them.

Since the conductor must deal with the work of musical interpretation from beginning to end on his own responsibility, he must pay close attention to all the problems arising in the recording and editing of music, ranging from the use of microphones and control of modulation panels to the control of lingering resonance.

To give effective guidance to interpretation, the conductor must have a correct plan of interpretation for musical performance.

The plan of interpretation is a general blueprint for reproducing composers' musical works in real sounds through performance. To give an impressive musical performance, the performance interpretation must be planned correctly.

The interpretation plan must include all the details of requirements for interpreting the musical work to be performed. Only when it completely reflects all these details, ranging from the problems of ensuring the artistic contrast and unity of overall musical interpretation and skilfully organizing feelings to the problems of tempo and stress and the alteration of volumes and timbres can it be called a perfect blueprint for a musical performance.

A perfect interpretation plan cannot be obtained simply by a transcription of the score. When drawing up the plan, the conductor must delve deeply into the world of music reflected in the score, size it up in relation to actual resonance, and supplement and complete the aspects which have been overlooked or treated crudely by the composer, by working in greater detail towards achieving a better performance effect. Needless to say, the conductor's work of artistically supplementing and perfecting the musical piece must not be subjective but accord with the artistic intentions of the composer and conform to the ideological and emotional content of the musical work.

When working out the interpretation plan, the conductor must submit his ideas and intentions to collective discussion and sincerely accept the opinions of the performers, so that the collective opinions of the creative group are fully incorporated in it. Only when the interpretation plan has incorporated the concerted opinions of the creative group can it stay intact in different stages of rendition. An arbitrary system and method of conducting, whereby the conductor ignores the creative opinions of the performers and imposes his subjective intentions upon them, makes it impossible to stimulate the performers to a strong sense of responsibility and creative enthusiasm, and succeed in the work of musical creation.

Accepting the opinions of performers when the conductor draws up his interpretation plan and having his own view of musical interpretation are different matters.

The conductor must interpret musical works from his own point of view. If he strays from his own point of view, the performers will waver, and the musical interpretation will flounder.

The conductor must not ignore the opinions of the performers and insist on dictating his or her own intentions. So doing is arbitrariness and despotism, rather than sticking to his own point of view. However, once he has entered the stage of interpretation with the baton in his hand, he must maintain his own point of view and make strong demands. At the stage of planning a musical interpretation, the performers should be allowed to express their opinions to the full, but when the plan is completed, all the performers must strictly obey their conductor. These are the major characteristics of the system and method of conducting and interpretation of our own style that has broken away from the arbitrary system and method of the past.

When a detailed plan of interpretation has been drawn up, the conductor must give systematic guidance to the performers' training in a step-by-step manner.

Refined ensemble productions of music can be achieved through such step-by-step training. To create an artistically well-harmonized musical interpretation, the conductor must first organize individual

training to ensure that each performer skilfully renders the notation, and then the training of different groups to ensure individual ensemble rendition and collective training to ensure everyone performs in harmony before rehearsals start to raise the level of musical interpretation. The process of a conductor's guidance to the performers' training is the process of interpreting a musical work, the process of creating a refined musical ensemble.

The conductor must set distinct targets and tasks for interpretation to be carried out at each stage of training, and make strong demands in this regard. The level of musical interpretation rises in proportion to the demands the conductor makes on the performers. The conductor must make stronger and stronger demands until the targets and tasks of interpretation he has set for each stage of training are achieved.

Guidance must be given to correct even the slightest shortcomings revealed in training before it is too late. Otherwise, the shortcomings will not be rectified in the stage of interpretation, and will seriously impair the overall rendition. Correcting a bad habit is many times more difficult than starting from scratch. If he finds any defects during training, the conductor must make them known to the performers concerned and make them repeat the training until the defects are rectified.

The conductor's guidance of interpretation bears fruit when the musical work is interpreted as real resonance on the stage. At the stage of interpretation, the conductor must conduct the performance skilfully by bringing into play all his talents and abilities.

The effect of the conductor's efforts to create impressive musical interpretations depends on how the performance is conducted at the stage of interpretation.

Setting a correct tempo, giving preliminary signals and indicating stresses clearly are essential for conducting.

The tempo is the lifeblood of conducting. The conductor must set a correct tempo and maintain it with complete consistency. Without maintaining a correct tempo, it is impossible to sustain musical feelings.

In musical interpretation, it is sometimes necessary to speed up or slow down the time and tempo of some individual notes and some phrases to give variety to feelings. However, the time and tempo that have been changed to meet the requirements for musical interpretation must be restored to the original state immediately. The conductor must not fail to maintain the regular tempo by speeding it up and slowing it down too frequently. He or she must be able to adjust partial changes in tempo skilfully while consistently maintaining the standard tempo.

To maintain a correct tempo, the conductor must handle strong and weak beats with great skill. An irregular tempo is due mainly to the failure to keep the proper relationship between the strong and weak beats.

The conductor must give preliminary signals and indicate stresses at the opportune moments.

Preliminary signals are needed to help the performers grasp the precise musical moments for their entry and render music with composure even in the complex mixture of various resonances of many instruments and voice parts. If preliminary signals are not given, the performers will be too strained to regulate their feelings properly, and find it difficult to keep time.

Stresses regulate performance and provide musical interpretations with punch and liveliness. If the conductor puts stresses where necessary while maintaining a regular tempo, he or she can interpret the musical work in a lively and impressive manner. If he or she only beats time to maintain the tempo without placing stresses, the conductor cannot make a good musical interpretation. Unstressed musical interpretation lacks emphasis, and results in a flat musical flow sounding insipid.

To give accurate preliminary signals and stresses, the conductor must refrain from making unnecessary movements or from putting on airs. A lot of waving hands is not a sign of good conducting. An efficient conductor gives preliminary signals at opportune moments and places accurate stresses wherever necessary while maintaining a

correct tempo, though with the minimum of hand waving. Subtle gestures mixed with hand flourishes will result in the performers failing to distinguish between preliminary signals and stresses.

In conducting, it is important to sustain musical feelings.

Music without feelings lacks artistic taste. Music that is performed without feelings sounds drab. The conductor must always put major efforts into sustaining musical feelings in accordance with the emotions to be expressed by the musical work, and must always focus the interpretation on this aspect.

The baton in the hand of the conductor is the basic means of expressing musical feelings. The baton must carry music and feelings at every movement of the hand and at every stroke of the baton. Only then can he or she draw the performers into the world of musical feelings.

The movements of the hand holding the baton or the conductor's arms are not the only means of conducting. The conductor's facial looks, glances and all his bodily gestures too must express delicate musical feelings. Only a conductor who is able to feel and express musical feelings with all his or her body can capture the hearts of the audience by means of impressive musical interpretation.

To sustain rich musical feelings in performance, conducting must be full of ardour. Without conducting the performance in a manner full of ardour, it is impossible for the conductor to lead the performers to the world of profound feelings.

Ardour emanates from the complete mastery of a musical work. The conductor must study the notation in depth until he or she grasps not only the thoughts and content of the work but also its requirements for interpretation. Only complete mastery of the interpretative requirements of the work and the ability to express them freely can enable the conductor to unify the minds and actions of the performers and conduct the performance skilfully, overflowing with ardour.

Artistic visions intensify ardour. Only when he or she has an artistic vision can the conductor break fresh ground in musical interpretation

and conduct the performance with greater ardour by taking pride in adding his or her own creative thinking to the musical work.

The conductor must not confuse ardour and excitement. Ardour is an important means of sustaining feelings, whereas excitement is an obstacle to the expression of feelings. If he or she is carried away with excitement, he or she will overlook important musical moments, be unable to keep accurate time and tempo, and fail to sustain the musical feelings properly.

An efficient conductor must have a good knowledge of music.

The art of conducting musical interpretations requires an all-round and comprehensive knowledge of music. Only when the conductor, the commander of the musical group, has a deeper knowledge of music than anyone else can he or she raise the general level of the performers and successfully carry out the task of interpretation, whatever it might be, without a hitch.

A keen ear and boldness on the stage, major criteria for the qualifications of a conductor, can be derived from a broad and profound musical knowledge.

The conductor needs a sharp ear.

Only with a sharp ear can the conductor size up the intervals accurately, perceive wrong tones at once and ensure the harmony of timbres and volumes. By the conductor's sharp ear I do not mean that he or she should simply hear sounds well; I mean a musical ear that is sensitive to musical feelings and capable of distinguishing between consonance and dissonance of musical tones. Only when he or she has a rich knowledge of music and is able to freely express his or her thoughts and feelings musically as if by means of language in everyday life, can the conductor have a musical ear capable of discerning each tone in the complex combination of sounds.

The conductor must be bold.

A conductor who has not stage boldness cannot command a musical group and cannot conduct a large-scale musical piece such as orchestral music with full confidence. Stage boldness capable of interpreting musical pieces no matter how difficult and complex is obtained by

hearing many musical pieces and knowing them thoroughly.

The conductor must be fully conversant with the theoretical and practical questions arising in creation and performance, and must have wide musical knowledge.

The conductor is a creative worker who artistically refines and perfects the musical works of composers as well as a performer who reproduces these works directly on the stage. He or she must be able to arrange musical works as skilfully as composers, and play the piano as efficiently as pianists. Only then can he or she interpret musical works subtly and profoundly, and have a voice in the performance as a conductor. Those who are unable to arrange musical works and play the piano are not qualified for conducting.

An efficient conductor must master the scientific techniques of conducting.

Only such a conductor can easily communicate his artistic intentions to anyone by means of silent gestures and unify the movements of all performers under his baton. Even a conductor with profound musical knowledge and rich feelings cannot interpret musical works skilfully unless he has mastered the scientific techniques of conducting.

The conductor may come to an agreement about interpretation with his performers in advance to ensure the success of the ensemble presentation and the expression of delicate musical feelings. That can ensure that both the conductor and the performers feel more confident and better interpret musical works down to every detail. However, such an agreement must be based on the scientific techniques of conducting so that every movement can be made in exactly the same manner even if the musical interpretation is repeated a hundred times. If the agreement is not based on the scientific techniques of conducting, the musical piece may be interpreted in a different way every time it is rendered.

The techniques of conducting can be scientific when they are based on the general laws and universal principles of motion.

Conducting is the art of expressing the artistic meanings of music

by means of the formative effect of motion. Conducting is governed by the objective laws of motion and reflects man's sensory understanding of the various forms of motion and formative beauty. Therefore, it is a major guarantee for ensuring the scientific techniques of conducting to understand the general laws and universal principles of motion in human physical activity, and express them by means of formative images.

To make the techniques of conducting scientific, it is necessary to make clear distinctions between the expressive functions of each part of the body. If the expressive functions of the different parts of the body are not clearly distinguished from one another, there may arise confusion in understanding on the part of the performers of the conductor's artistic intentions, and not all the concrete requirements for musical interpretation will be able to be incorporated into the techniques of conducting. The conductor's right and left hands must play different roles in conducting, and his facial looks and bodily gestures must perform different expressive functions.

The assessment of the level of the competence of the musical group, and the success in musical interpretation depend on the qualifications and ability of the conductor. The conductor must be well qualified politico-ideologically and technically in order to carry out his responsibilities as the commander of the musical group with success.

#### **4. TRAINING OF RESERVE MUSICIANS**

##### **1) STRONG RESERVES ARE ESSENTIAL FOR THE DEVELOPMENT OF MUSICAL ART**

Musicians directly undertake the development of Juche-oriented musical art. We must train a large number of talented musical creators

and artists for the continued development of our Juche musical art which is flowering brightly under the wise leadership of our Party.

Training a large number of talented musicians is a fundamental issue that affects the future of the Juche musical art.

The socialist, communist musical art is developed over a long period through many generations. In this period one generation is replaced by another. Since the years when the Juche musical art was ushering in its heyday to the present, when a new phase of musical development is opening, the replacement of generations has continued among the ranks of musicians. In order to develop the Juche musical art to a higher level and enhance its function and role in step with the development of the times, we must continue to refurbish the ranks of musicians with talented younger ones, and enhance their professional qualities. The future development of the Juche musical art depends largely on the training of large numbers of musicians from the younger generation and the strengthening of the ranks of musicians.

The training of large numbers of able musical creators and artists is also necessary for the full flowering of the leader's idea of Juche art and literature all over the world. To achieve a brilliant victory of the idea of Juche art and literature, a fierce class struggle has to be waged against the bourgeois musical art in all fields of musical practice and theory. The decadent bourgeois music and reactionary trends of art and literature of all descriptions now widespread in south Korea and capitalist countries are ideological viruses that have been rife for a long period of time. These viruses can be eliminated only through an uncompromising struggle between revolutionary people-oriented music and decadent reactionary music. To eradicate outmoded, decadent bourgeois music and ideological trends in art and literature that obstruct the development of socialist national music, we must build up our own force in the field of music. The training of a large number of reserve musicians who have acquired a profound knowledge of the idea of Juche art and literature as well as a high level of artistic skills is the prerequisite for waging a powerful

struggle ideologically and theoretically to expose and smash the reactionary nature and insidiousness of bourgeois music and for a brilliant victory of the Juche musical art.

Training large numbers of reserve musicians who have attained a high level of artistic skills is also necessary in view of the characteristics of musical art in which the form of solo performance occupies an important place.

The form of solo performance, like vocal and instrumental solos, holds an important place in music. The solo form of music and the techniques of its performance are developed by soloists with exceptional talents and artistic skills. At the same time, collective ensembles also continue to raise their levels, develop and become enriched with the growth in the number of performers with high skills.

Musical activity in the form of solo performance is carried out worldwide. Concerts of renowned vocal and instrumental soloists or international contests of individual skills are important opportunities for demonstrating the levels of musical development in different countries, advancing the techniques of performance and raising the level of interpretation. Our Juche music must attain the international level not only in terms of musical works of high ideological and artistic qualities and their interpretations but also in terms of individual skills, and hold its own in international music contests. We must train a large number of soloists with high artistic skills who are able to perform not only our own music but also Western classical music and modern music that require skills of whatever complexity.

The present situation requires many more reserve musicians who are well prepared ideologically and artistically.

Producing Juche-type soloists who are politico-ideologically well prepared and have acquired special talents and high skills is the basic objective when training reserve musicians.

Musicians from the younger generation must become revolutionary artists who are well qualified politico-ideologically before all else.

An important task in training reserve musicians who are well qualified politico-ideologically is to equip them firmly with a correct revolutionary world outlook, with the great leader's idea of Juche art and literature and with our Party's original theories of art and literature. Only when they are equipped with a correct revolutionary world outlook can they create revolutionary and people-oriented music; and only when they have a profound knowledge of the idea and theories of Juche art and literature can they reliably undertake the work of developing Juche musical art. The eternal development of our Juche musical art can be firmly guaranteed only when the musicians from the younger generation firmly believe in the validity of the great leader's idea of Juche art and literature and our Party's original theories of art and literature as their revolutionary faith, and unflinchingly and unquestioningly champion and carry them out.

Ensuring that the younger generation acquires the spirit of the Korean-nation-first principle is a major requirement for their politico-ideological training.

To train the rising reserve musicians to be reliable national musicians who will shoulder the future of the Juche musical art, we must see that they acquire an unshakable spirit of the Korean-nation-first principle and thoroughly embody it in their musical practice.

Embodying the spirit of the Korean-nation-first principle in the field of music means taking great pride in the fact that Korean music is best for the Koreans and giving prominence to and developing music that meets our people's aspirations and demands, and serves the Korean revolution, namely, Korean music that is a vehicle of the Koreans' national traits, customs and feelings and emotions.

We must make sure that the younger people have a deep understanding of our people's healthy and noble thoughts and feelings, varied and rich emotions that permeate our national music, as well as the characteristics of the national melodies, rhythmic patterns and other means of expression of national music, so that they develop and enrich the art of music in our own way to accord with the

feelings, emotions, aspirations and demands of the Korean people.

To embody the spirit of the Korean-nation-first principle, musical textbooks, and musical pieces for practice should be compiled mainly with our own materials. Of course, foreign textbooks and other materials can be referred to in the study of basic musical techniques and basic practical training. It is not bad to refer to them for the purpose of gaining a knowledge of foreign standards, and then to outstrip them and learn the true advantages of our Juche musical art.

However, the music of each country has its own national characteristics, and accordingly the techniques of performance to interpret music and the training systems vary with the countries. To interpret our music, therefore, performance techniques should be polished on the basis of our own schools and musical pieces for practice. Even when adopting foreign textbooks and other materials, we must aim at making use of their techniques for the development of our own music, instead of swallowing them wholesale or relying exclusively on them.

Imparting a broad and deep musical knowledge and high artistic skills to the younger generation is indispensable to developing their basic qualifications as specialized musical artists and their ability to engage in artistic activity.

A broad and deep knowledge of music and high artistic skills are the basic qualities of musicians as well as the basic factors enabling them to carry out their duties with credit. Strengthening the study of specialized musical knowledge and techniques in addition to politico-ideological education in the training of reserve musicians is essential for the production of talented musical creators and artists capable of creating musical interpretations of high ideological and artistic qualities.

Training in specialized practical skills is the basic task for teaching specialized musicians high artistic skills. Only when the training of practical skills is intensified is it possible to produce able musical creators and artists with outstanding talents and preeminent skills who can produce idiomatic musical interpretations. In educating able

musicians, practical skill training is essential for teaching them the artistic skills needed for coping successfully and independently with technical tasks however difficult and the artistic requirements for musical creation and performance.

In practical skill training, the order and system of technical development should be strictly observed, and a variety of textbooks and other training materials should be used correctly and in depth. Only then can the trainees develop their artistic skills smoothly and learn a variety of performance techniques.

Practical skill training should be given on the basis of scientific principles and in keeping with the level of technical development and the physiological conditions of each trainee. Every single item of practical skill training should be taught by eliminating the bad habit of mechanical training so that the trainees get to know the scientific principles of the performance techniques and acquire skills accurately. Only then can the trainees, though taught the same artistic skills, develop their abilities to sustain their individualistic special skills in the creation of musical interpretations.

In order to acquire a broad and deep knowledge of music and high artistic skills, it is necessary to strengthen the study of the basic theory of musical techniques.

Intensive theoretical study in combination with practical skill training is the way to acquire a broad and deep knowledge of music, and speed up the development of practical skill training on the basis of a scientific theory.

The basic theory of musical technique itself is the systematic generalization of the characteristics of acoustic physics and psychological emotions of the musical components and means of expression which have been experienced and understood in the long course of musical history. It is the basis of scientific theory founded on practical experience and applied to musical practice. We must revamp and perfect the contents of the subject of musical theory on the basis of the achievements and experience in the practice of our Juche musical art so that it serves as living knowledge applicable to

our musical creation and practical performance. We are greatly proud of having a varied excellent musical heritage, revolutionary musical traditions, and valuable achievements and rich experience in the development of Juche music. These things constitute a solid foundation on which to make our own characteristics permeate musical theory, and develop and perfect it in our own way. The disciplines of chords and heterophony, the analysis of musical works and other subjects of musical theory that have not yet been completely freed from the outmoded framework of the conventional European musical theory or have not yet been scientifically systematized should be set right to meet our requirements on the basis of the rich practical achievements of our music. Some creative art workers, vocalists and instrumentalists are unable to create musical works of various genres and forms copiously and to interpret musical works excellently in our own style, partly because of their own ideological aesthetic limitations and partly because of the fact that they have not been educated on the basis of our own scientific musical theories. We must prepare all the materials for teaching musical theories thoroughly on the basis of our Party's idea and theory of Juche art and literature to suit our own situation and raise their scientific and theoretical levels still further.

Acquiring a scientific view of the basic factors in the development of the art of music and the Juche-oriented view of the musical heritage is the major requirement of the study of musical history.

Music is a concrete reflection of national life and the product of the period of its creation. The content and form of music undergo changes in step with the progress of the times and the changes in people's customs, thoughts and emotions. The musical works which have been created in different periods of socio-historical progress in our country reflect the people's aspirations and wishes in these periods, and represent the characteristics and limitations of these periods.

A good knowledge of the musical history of our country is essential for acquiring a correct understanding of the law-governed process of musical development and for cultivating the ability to

create an art of revolutionary music that accords with the requirements and aspirations of our age, on the basis of the heritage of progressive national music and the traditions of revolutionary music.

New reforms and epoch-making changes in musical history take place without exception at turning points in historical progress on the basis of inheriting the progressive elements from the preceding period and developing them to meet the requirements of the new age.

Generally speaking, such a turning point in the development of music arrives when the people's revolutionary struggle surges up as a result of sharpening contradictions between nations and classes, when the revolution and construction are full of significant events, and when epoch-making socio-historical changes are reaching a climax. In the modern and present-day history of musical development in our country, for instance, the musical genres and forms such as enlightenment songs, children's songs, lyrical songs and new folk songs emerged and developed when our people's patriotic anti-colonial sentiments aimed at the Japanese were soaring. These contributed greatly to stimulating anti-Japanese patriotic thoughts and feelings among students and the people in general. According to one source, the enlightenment songs emerged in our country under the influence of Western music, religious music in particular. This is a distortion of historical facts, an expression of the servile attitude of bourgeois musical historians who worshipped Western music. It was because there was our music in the preceding period that the enlightenment songs could emerge and new types of music could come into being in the subsequent periods.

The classical masterpieces created by the great leader during the anti-Japanese revolutionary struggle and other anti-Japanese revolutionary musical works occupy an especially important place in the development of modern music in our country. The music of the anti-Japanese revolution is the classical example of the art of revolutionary music which is permeated with the revolutionary idea of national liberation and class emancipation of the working class and

other working people, the unbreakable fighting spirit which is determined to realize human independence, and revolutionary optimism about the future of socialism and communism. It is the historical root of our Juche musical art. The study of musical history must be focused on acquiring a deep theoretical understanding of how the musical traditions of the anti-Japanese revolution were established, what the ideological and artistic characteristics of these traditions are, and how they have been inherited and developed since liberation. Only then can the musicians from the younger generation develop into revolutionary musical artists who thoroughly defend and burnish the anti-Japanese revolutionary musical traditions, the cornerstone of Juche musical art, and our Party's valuable achievements in the struggle to carry forward and develop these traditions.

To acquire a wide range of musical knowledge it is necessary to study the musical history of other countries as well as of our own.

A knowledge of the history of foreign music enables one to acquire a general idea of the history of the development of music throughout the world and the trend of modern music, which can be used for the development of our Juche music. Textbooks and other materials about the musical history of European countries tend to be Eurocentric, and do not give clear explanations of the turning points in the development of musical art and the socio-historical circumstances and conditions for the maturing of these turning points. In the musical history of these countries, the concept of masterpieces and the standard of judging their artistic qualities are mostly based on the doctrine of art for art's sake and bourgeois aesthetic views. The history of foreign music should be correctly analyzed and assessed on the basis of the historical view of Juche music, and wrong views of all the formalistic bourgeois, musical trends which are widespread in European countries must be thoroughly rejected.

An important task in the training of reserve musicians is to direct great efforts to building up strong musical foundations for them.

Artists who have received specialized musical education make rapid progress and interpret musical works at a high level because

they laid solid foundations through specialized musical education.

Intensive training in piano playing is important in laying solid musical foundations. The piano is a comprehensive instrument with a variety of performance functions, and as such it is an indispensable means of musical creation and performance practice. The ability to play the piano skilfully strengthens musical foundations and raises the level of specialized skills. Vocalists and instrumentalists should acquire the ability to play the piano to such an extent as to play piano accompaniment to the musical works which they interpret.

A good knowledge of national music and the rhythmic patterns of Korean music is essential for building up solid musical foundations.

The rhythmic patterns of Korean music are one of the major means of expressing our national characteristics and emotions. A good knowledge of these patterns is needed to embody our national emotions properly in composition and arrangement, and in emphasizing national style and exuberance in conducting and rendition.

To be well versed in the rhythmic patterns of Korean music, it is necessary not only to acquire a theoretical knowledge of their characteristics, but also to have intensive beat training until the style and tastes of these patterns become thoroughly assimilated by the trainee.

Efforts must also be put into training vocalists to be able to play instruments skilfully, and instrumentalists to be able to sing songs well. If vocalists are taught to play instruments like the guitar, accordion or *kayagum*, and if instrumentalists are taught how to sing, it will help them raise the levels of their specialized skills and conduct musical activities in a variety of manners.

## 2) SPECIALLY TALENTED RESERVE MUSICIANS SHOULD BE TRAINED ON A SYSTEMATIC AND SCIENTIFIC BASIS

Young people with exceptional musical aptitude and talents should

be correctly selected and given scientific and systematic education to produce reserve musicians with outstanding artistic skills.

The correct selection of candidates is the prerequisite for the training of world-famous soloists. Not everyone is endowed equally with musical aptitude and talent. Just as people differ in their looks, characters and tastes, so do they differ in their musical aptitudes and talents. To become a specially skilled soloist, one has to be gifted with musical aptitude and talent and endowed with a certain physiological conditions.

It should be made a principle to select young people, who are gifted musically, by central authority, not by the system of recommendation, and every candidate should be permitted to sit for the examination. If they are selected from among the limited number of the candidates who have been recommended by schools or other organizations, musical talent budding among the broad sections of the working people, students and schoolchildren may be overlooked. Especially in view of the fact that the musical and cultural standards of the masses are rising steadily, and that younger people with musical aptitudes and talents are rapidly growing in number, the range of candidates must not be limited.

Many experienced experts should take part in the work of selecting the candidates. Specialized music teachers and experts who are to train reserve musicians can accurately judge the candidates' musical talents and aptitudes and choose promising young people.

Regularly organizing musical contests among students and schoolchildren is an important way of choosing young people with musical aptitudes and talents from among the broad masses. These contests, conducted at both national and local levels to suit specific situations, will promote the development of musical art on a mass basis and facilitate the effective selection of candidates.

An important task in training reserve musicians is to give them scientific and systematic education so that their talents are brought to fruition.

Even a person of unusual aptitude cannot develop properly without proper training.

Our Party has already emphasized the need to strengthen the education of exceptionally gifted musical trainees. The musical talent I mean differs fundamentally from the “talent” talked about by imperialists and scholars on the payroll of the bourgeoisie. Their “theory of talent” divides people into the “gifted” and the “dullards” at the outset, and regards these categories as absolute. Their “theory of talent” is based on reactionary bourgeois ethnology and fatalism. It is the expression of the anti-popular idea of the exploiting class to rationalize its domination of the masses as well as an unscientific doctrine that distorts the decisive role of education in people’s ideological and intellectual development. The imperialists and modern revisionists are now denying the ideological and class character of music and its national characteristics. They assert the supremacy of “pure music,” describing only people with great creative techniques and high performance skills as “talented.” But we do not recognize as talented musicians the deformed people who are indifferent to politics and ignorant of the general principles of social progress, the people who, steeped in ultra-egoism, only seek personal fame and pleasure, discarding human reason and even elementary conscience, no matter how high the skills they possess. We must categorically reject the bourgeois “theory of talent” and further strengthen the education of the younger people endowed with exceptional musical aptitudes and talents, and train them to be talented musicians of the Juche type who devotedly serve the Party and the leader, the socialist motherland and the people.

To produce world-famous soloists, we must intensify early training.

Musical aptitude appears in childhood, so we must discover it among children and develop it as early as possible to brighten it. In their days in kindergarten and primary school, the children grow rapidly and develop the intellectual and physical conditions to digest musical knowledge and skills. We must give them specialized musical

training when they are sensitive to music and physically pliable enough to learn complex and delicate skills, so as to ensure that they build up solid musical foundations.

To give children effective early musical training, the content and method of education should be applied in keeping with the law of the development of their intellects and practical abilities.

Early musical training is the first stage in specialized education to lay the musical foundation for the children.

Early musical education must begin with the determination of the musical instruments in which the children are to specialize on the basis of a deep and comprehensive understanding of their musical aptitudes and talents, as well as their physiological conditions. The selection of these instruments to suit their musical aptitudes and physical conditions can facilitate the smooth development of their performance skills. Early musical education should be centred on laying solid musical foundations in combination with training to develop the children's correct senses of sound and rhythm. At this stage, the order and the systematic character of technical development must be strictly observed.

Knowledge acquired in childhood remains deeply impressed in people's memories for a long time, serving as the basis of the development of their intellects, skills and practical abilities. A Korean saying has it that a habit that is acquired at the age of three lasts till the age of eighty. This means that a habit acquired in childhood is extremely difficult to change. If the sequence of the development of skills is violated because of haste or if this or that is taught without any system, the children will develop bad habits that will hamper the development of their skills.

In the stage of early education, every single item must be taught accurately and repeatedly until it is mastered for the future development of the children, and must be taught in a scientific manner so as to build up a solid foundation on which to develop their artistic skills to a high level. In early musical education, close attention must also be paid to teaching the children a wide range of

knowledge and helping them develop delicate feelings and musical emotions. Children being given early musical education should be given frequent opportunities of appreciating music and seeing performances of music and its sister arts. They must be given visual education, objective lessons and education in practical life in various ways, to suit the content of education and their intellectual development. This will help them to deal with tasks however difficult and complex with great skill from childhood and to develop into excellent musicians who can express the ideological and emotional contents of musical works richly and deeply as refined musical interpretation.

Developing strong willpower and staying power through basic specialized skill training is a major requirement musical artists must meet in everyday life. These qualities must be acquired as habits from childhood. Musical skills can be built up and consolidated through diligent and strenuous repeated training with intense creative enthusiasm. Even soloists who have already acquired a high level of artistic skills can maintain and consolidate their levels and develop onto a higher level only when they have regular basic training. From the stage of early education, children should be encouraged to acquire the habit of undergoing skill training diligently and patiently, without omitting it even for a single day.

The training of soloists with high artistic skills should be conducted in keeping with the characteristics of music.

Music is the emotional expression of human life, thoughts and feelings, which are expressed through musical language with unique expressive force. Producing reserve musicians with high artistic skills in keeping with the characteristics of music means training them on the basis of educational forms and methods that accord with the special character of expressing musical content and the characteristics of musical interpretation. Musical emotions, which are expressed by means of unique musical language and grammar, are extremely delicate, concrete and universal, and yet characterized clearly by the performer's individuality.

The work of training reserve musicians to acquire high artistic skills and individuality for the efficient expression of varied human feelings and emotions is a very difficult, complex and creative undertaking. Therefore, the forms and methods of education must also be applied to suit this undertaking.

To strengthen the system of individual tutoring in musical skill training is indispensable for training soloists in high artistic skills and individuality.

Specialized musical skill training is given to trainees with different degrees of musical aptitudes and stages of development and with a variety of individuality. Therefore, the methods of general lectures and collective teaching alone will not effectively meet the purpose of producing reserve soloists. In order to develop budding musically talented young people into soloists with uncommon artistic skills and distinct individuality, it is mandatory to give them specialized skill training by the method of individual tutoring. Our Party's consistent policy is to strengthen the system of individual tutoring in musical skill training.

The application of the method of individual tutoring does not meet its purpose automatically. To develop the trainees into musicians with high artistic skills capable of creating idiomatic musical interpretations, various teaching methods that accord with the content of education and the degree of the trainees' preparedness should be applied. At the same time, stereotypes and imitations in teaching should be eliminated thoroughly. If the same musical text is taught to the trainees of the same class without discrimination, or if the same musical text is taught by the same method in disregard of the trainees' preparedness and individuality, it will be impossible to raise the level of their skills to the full and sustain their particular skills. The tendency of demanding that the trainees imitate their teacher or allowing them to copy foreign musical works and performances which are used for the trainees' reference must be eradicated.

To improve individual tutoring, it is essential to select musical texts properly and apply the method of teaching them correctly and

quickly on the basis of a close study and full understanding of the trainees' strengths and weaknesses.

In specialized skill training, the descriptive method of presenting more concrete and vivid ideas and the logical method of teaching the scientific principles that govern the means of expression of music and performance techniques should be properly combined. Music is an art that is appreciated via people's sense of hearing. It is created by the conscious movements of various parts of the human body, such as the vocal organs of singers and the fingers of performers. Specialized skill training should be given to help the singers and performers develop the ability to identify their own voices and sounds accurately, produce beautiful and gentle voices and sounds in keeping with their physical conditions, and regulate them to solve technical problems however difficult and complex with great skill. This is the way to develop them into soloists with high artistic skills. To ensure that the trainees acquire a correct understanding of what is taught to them, it is also necessary that they learn the physiological structure of the human body and the principles of their movements. Demonstrations of singing and performances should be arranged for them, modern technical equipment like tape-recorders and videos should be introduced in their training, and mirrors should be used to help the trainees to see the shapes of their mouths, facial looks and the movements of their arms, so that they can rectify mistakes in this regard.

Specialized skill training should be combined closely with creative practice in order to train reserve soloists to suit the characteristics of the art of music.

Although individual tutoring is the basic form of specialized musical skill training, lecturing alone is not enough to produce reserve musicians with high artistic skills and a wide range of knowledge. Strengthening practice in combination with skill training makes it possible for the trainees to consolidate the knowledge they have acquired through lectures and also gain experience through practice, acquire fresh knowledge needed for musical practice and

develop their self-confidence on the stage.

For the purpose of improving practice, various forms of practice such as vocal and instrumental solos, musical ensemble performances and the creation of operas should be rationally combined, and each form of practice should be conducted substantially at a high level. To this end, it is necessary to set the aims and contents of practice correctly, ensure the preparations and conditions for the practice to the full, teach the original creative system and rules established by our Party, and strongly demand that stage ethics be strictly observed in the course of practice.

An important way to help trainees gain self-confidence on the stage is to provide many opportunities for them to mount the stage and to become familiar with it. Frequent participation in demonstrations of skills and in touring performances in the field to encourage the people to increase economic productivity, and performance on the stage to breathe the same air as the audience can help trainees become familiar with the stage and self-confident, and raise the level of their artistic skills.

The function and role of musical education institutions must be enhanced to improve the production of soloists with special talents and high artistic skills.

Able musical creators and artists who are well qualified politico-ideologically and have high artistic skills can only be produced properly through systematic specialized education.

Only when they receive systematic specialized education can the reserve musicians lay solid ideological and artistic foundations, acquire a wide range of deep knowledge and shoulder the task of carrying forward the Juche musical art.

The ideology and artistic skills of artists can develop to a certain extent through practical creative activity. However, artists who have not received systematic specialized education cannot make rapid progress, and the level of their development is limited.

Through systematic education, people learn a wide range of ideas and aspects of culture that have been developed by humanity, and

acquire a correct view of nature and society. Only when they have learned the science and technology needed for the transformation of nature and society can they develop satisfactorily the qualifications and personalities needed for fulfilling their responsibilities and roles as masters of society. Only when they receive systematic musical education can musical artists, too, acquire a deep knowledge of the great leader's idea of Juche art and literature and the Party's original theories of art and literature, become fully conversant with the musical culture developed by humanity and the trend of world music, and build up a solid foundation and creative ability to find independent solutions to the theoretical and practical problems arising in the work of musical creation.

In our country now, there is a well-established system of musical education to train the reserves of musical creators and artists, ranging from the system of preschool education and regular education to part-time education for artists.

The great leader got the Pyongyang University of Music and Dance established in the difficult years of peaceful construction, the first of its kind in our history.

The Pyongyang University of Music and Dance is the highest institution for art education, the "seed farm" for the training of reserve artists who will develop Juche art in our country. The future development of our stage art depends largely on how this university educates reserve artists. The university must produce a large number of creative workers and artists who will do their bit to develop our stage art to a higher stage, as well as many exceptionally talented and skilled soloists who can hold their own on the stages of the world.

The art schools that have been established in Pyongyang and each province under the wise leadership of our Party are the local bases for the training of talented artists and art teachers. These schools should build up their material and technical foundations and continue to improve education to raise the level of local artists and art teachers and meet the growing demands for musical artists on their own initiative.

The musical education institutions and schools of different levels must further improve the musical education system that has already been established, fully display its advantages, and thus carry out their missions and duties. They must also improve the content and methods of musical education in keeping with the requirements of the development of the situation, and continue to raise the level of musical education.

The quality of education depends on the qualifications of teachers. However well the content of education is arranged, and even though sufficient educational conditions have been prepared, it will be impossible to train children to become musical artists with outstanding talents and artistic skills unless the teachers who are directly responsible for their education are highly qualified. Only teachers with a keen political vision and a wide range of knowledge, and who are well versed in their specialities and equipped with practical educational qualifications can teach their pupils to be revolutionary musical artists who have acquired the unshakable revolutionary outlook of Juche and outstanding musical talent.

To raise the level of their qualifications, teachers must establish the revolutionary atmosphere of studying, and study habitually every day. If they acquire the revolutionary habit of studying, the teachers can steadily raise the level of their practical artistic qualifications and have a good influence which encourages their pupils to do their school work diligently.

To improve teachers' qualifications, keep the content of musical education on the basis of the Party's policies and science, and modernize it, it is necessary to intensify the work of scientific research among the teachers. The teachers and researchers in music schools must intensify scientific research, and write valuable treatises and reference materials that give profound solutions to the scientific and theoretical problems arising in musical education and in the practice of creation and performance. They must also write music textbooks of our own style and of high quality. Only then can they give their pupils a wider range and more profound depth of

knowledge, bring about scientific and modernized musical education, and firmly establish the Juche orientation in this work.

Strengthening the study of musicology in musical education institutions and scientific research institutes is an important way to improve the training of reserve musicians and develop Juche music to a higher stage.

Our research into musical science is now lagging behind the practice of creation and performance, and musical theories and criticism are not being developed vigorously either.

Twenty years have passed since we effected a revolution in opera and created the *Sea of Blood*-style opera, a great innovation in the world's opera history, and a great deal of success and experience has been gained in breaking new ground in creating a variety of revolutionary and popular genres and forms of music. Musicologists must amplify in great theoretical depth our Party's achievements and experience in the development of Juche music, and write many more theoretical musical books that expound on the successes made in creation and performance. They must also intensify criticism which plays the leading role in disseminating the successes and experiences scored in musical creation and performance practice and in raising them to a higher stage.

We must improve the work of discovering and preserving the musical heritage of the nation and correctly assessing it on historical and modern principles, keeping the younger generation informed of our musical heritage and critically inheriting and developing it to meet our contemporary requirements. We must train many more reserves of musical theoreticians and critics, solidify the material foundations of musical science research institutes and bring about new changes in the development of the science of our Juche music.

We must improve the work of musical publication to meet the present requirements for the development of our music, increase the varieties of musical publications and raise their quality levels much higher, so that they make an active contribution to the training of musical reserves and the development of the Juche musical art.

The work of art education is a worthwhile and honourable undertaking to train reserve creative workers and artists who are loyal to the Party and the revolution, and highly talented. Deeply conscious of their honourable and noble duties, teachers and other workers in musical education institutions must devote all their wisdom and efforts to the training of many more and better talented musical creators and artists, who will devote themselves to the Party and the leader, to the society and the people.

Creating excellent music is no easy task.

Man is the master of music, and also creates music. Music is not only the expression of man's thoughts and feelings but also the product of his thinking, enquiry, efforts and ardour. True music is characterized by beauty, noble quality and profound and strong emotions.

Musicians who create Juche music must equip themselves firmly with the Juche idea and warmly experience the life which embodies the Juche idea. Only then can they create beautiful and noble music that accords with the thoughts and feelings of the masses.

Deep thinking and enquiry for the creation of true music can only be genuine when these activities are motivated by the musician's noble spirit to serve the people. Moreover, they can bear excellent fruit only when they are supported by the musician's high musical qualifications. When the musician's unremitting efforts and ardour are added to such qualifications, the musical product emerges really powerfully.

Musicians must always be faithful to the people and art.

Only musicians who are loyal to the Party's leadership, have a right attitude of serving the people by means of art and have dedicated themselves to the cause of the leader, the Party and the people through practical struggle can create excellent musical works that will be handed down throughout history. This is fully illustrated by the significant events in the days when the heyday of Juche music was ushered in by effecting the revolution in songs, operas, orchestral music and music in general under the leadership of the Party.

Safeguarding the great leader's idea of Juche art and literature and the Party's achievements in the development of Juche music is the fundamental question in developing our music to a higher stage.

Safeguarding and inheriting and brilliantly developing the revolutionary traditions of our music, which struck root as a result of the establishment of the idea of Juche art and literature by the great leader and which have been carried forward to full flowering by the Party, is the way to preserve the revolutionary and popular character of our music, and develop it into a socialist and communist art of music.

Bearing in mind the great pride and self-confidence in having grown up under the Party's care and working to create musical works in happiness, the officials in the field of music, together with musicians, must produce copious revolutionary musical works by sticking to their duty as the Party's revolutionary musicians who stay firm in whatever storms, without being swayed by temptations however sweet.

