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PRESIDENT KIM IL SUNG'S THEORY ON LITERATURE AND ART

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Literature and art are created wherever people live and work. In Japanese literature alone there are fine verses of ancient times, diaries and narratives of the middle ages and short poems and *kabuki* (classical song and dance pieces of Japan—*Ed.*) of modern times.

They always reflected the people's joys and sorrows of life and their ideal and were their songs of resistance to reality.

In other words, literature and art expressed in concrete forms the aspirations and feelings of people constantly seeking after better things and their thoughts representing each era; and they depicted the truth of the times.

Human history of several thousand years has attained a high development in the spheres of politics, the economy and culture. In particular, the 20th century has become significant by bringing about a great change in human history.

This is borne out by the fact that the masses of the people, the real mover of history and developer of society, have appeared as masters of the world. This finds expression in the appearance of socialist society, the emergence of non-aligned countries whose peoples were subject to oppression and exploitation in the past, and the growth of the working-class struggle in capitalist society.

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People's moves towards independence were to be seen in any era. There was, however, no era in which it was claimed so aloud as today by the overwhelming popular masses on a world-wide scale.

True, the present time, as President Kim Il Sung taught, can be said to be an era of independence.

It cannot be said, however, that modern literature and art correctly reflect the looks of people living in the age of independence and the truth of the present time.

In current literature of Japan too, it is undeniable that the democratic literature carrying

forward the Marxist literature of the prewar time fails to develop, a literature which emerged under the influence of the revolutionary movement after the war ever feels oppressive, and the individualistic literature is con-fined as ever to the narrow framework of private life divorced from social life.

Besides, paintings and films have become very abstract and the greater part of music has heavily leaned towards indolence and decadence.

This is because the genuine aspiration and wishes of the popular masses are not fully satisfied and encouraged in the complicated social structure of Japanese capitalism due to the lack of their own thought and theory reflecting them.

Such a situation has made it even difficult to create revolutionary literature and art which correctly reflect the present time, teach people to lead a "meaningful life as men," give them courage and strength, and open a bright prospect for their future.

This, however, does not mean that there exists none of such revolutionary literature and art now.

In recent years the people who want to study President Kim Il Sung's Juche idea, the revolutionary idea of the new epoch, and to live according to it, have unfolded a struggle for bringing the Japanese revolution on to a higher stage with its qualitative change, and in this midst revolutionary literature and art are gradually taking shape.

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Therefore, I would like to examine the meaning of literature and art on the basis of President Kim Il Sung's revolutionary idea, the Juche idea, which has clarified the essence of the present era and fully met its requirements.

By so doing I will help make clear the literary and art problems raised so far in Japan on the basis of the Juche idea and establish a literary and art theory for further developing the new revolutionary literature and art now in the bud.

The Essence of Literature and Art as Viewed from the Angle of the Juche Idea

In considering literature and art of Juche let us, first of all, see the essence of literature and art—"What are literature and art?"

From olden times the definition of the essence of literature and art was ambiguous; a hundred artists had a hundred views, so it had been considered as though here in that diversity lay the essence of literature and art.

But it has been made clearer with the creation of the Juche idea.

Referring to what lies at the root of the proposition that man is the master of all things and decides everything --- a philosophical theory of the Juche idea, President Kim Il Sung said as follows:

"Independence is what keeps man alive."

"The ideological consciousness of a man decides his worth and conditions all his activities."

This scientific analysis of man is of weighty importance in defining the essence of literature and art.

In other words, literature and art are products of man's independence and ideological consciousness which are naturally

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reflected in literary and art works themselves. Therefore, literature and art can be defined as a representation and expression, through concrete human lives and sentiments, not logical conception, of man's independence and ideological consciousness and of the spirit of the times as their integral whole.

The clear-cut definition of the essence of literature and art has made it possible to give a new picture of the following problem.

It is a problem concerning the standard of value for the judgment of 'literature and art. That is to say, the value of literary works is decided by how strongly they express independence and get it guided by the ideological consciousness propelling the times, how deeply they penetrate reality and how vividly they describe it.

This also enables us to understand the reason why the fine literary works enjoy an eternal life regardless of the times.

In regard to the value of the classics there have so far existed various views, which could only give such abstract definitions as "beauty," "universal humanity," and "ideology."

Referring to Greek art in the preface to "Critique of Political Economy," Marx, too, confined himself to seeking the life of classics in the eternal attraction provided by the historical infancy of mankind, by saying: "Children's innocence gratifies the elders, doesn't it?"

President Kim Il Sung said that human history was a history of the struggle for defending independence, and this gives an exposition of the above problems.

In other words, literary works reflect independence, man's intrinsic nature, and his ideological consciousness. This is natural. And ideological consciousness is not constant in each era but inclined towards something better with a deeper cognizance of the world.

As such aspiration independence has existed through all ages and man's posture to defend it arouses our admiration still now.

Let us see the literature and art of Europe at the Renais-

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sance for example.

The wishes of the people centering on the bourgeois class to get rid of mediaeval oppression and the domination of the churches, feudal monarchs and nobles are met in the spiritual aspect by the Renaissance which puts main emphasis on the recovery of humanity. And the works crying for the emancipation of bourgeois individuals call forth our admiration to a certain degree now, although they do not give us strength for our future. It, I think, is because they powerfully reflect the independence of the then popular masses who shattered the old pattern and sought after a new one.

The Role of Literature and Art and Its Contemporary Significance

Now, proceeding from such essence of literature and art, let us examine their role and its significance at the present time and the qualitative symbols necessary for it.

The role of literature and art, it can be said, is firstly to ensure the all-round efflorescence and development of humanity and secondly to serve as a powerful weapon in the revolutionary struggle.

Firstly, literature and art themselves ensure the all-round efflorescence and development of humanity. This is natural from their aforesaid essence, we can say.

In other words, our independence is defended and our ideological consciousness heightened in the course of creating or enjoying literary works because they are the reflection of man's independence and ideological consciousness and their integral whole. A man who creates a good poem or reads a fine novel would naturally enrich and elevate his humanity that much.

Secondly, literature and art serve as a powerful weapon in

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the revolutionary struggle.

President Kim Il Sung has taught:

"School education or propaganda and agitation alone are not enough for this purpose. Only by mobilizing all forms of literature and art such as novels, poetry,

plays, the cinema and music—which are excellent means of mass education—can you effectively conduct the work of educating and remoulding the masses."

In this way President Kim Il Sung, acknowledging the great educational value of literature and art, defined them as a powerful weapon of mass education in the revolutionary struggle and conducted positive literary activities in the whole course of the anti-Japanese revolutionary struggle and ensuing revolutionary struggle and construction work.

During the anti-Japanese revolutionary struggle he personally created the play "Sea of Blood" to rouse people to struggle. After liberation he personally gave concrete guidance to the work of literature and art to make them serve the communist education of the working people and the revolutionization and working-classization of the whole society.

In Japan, too, literature and art had once played the role of a means of class education, a literature of the Party, and a weapon of the revolutionary struggle.

However, they had a danger of being merely a means for propaganda and agitation, namely, a "propaganda and agitation literature." As mentioned above, it was due to the lack of the understanding of their importance as a means for "ensuring the efflorescence and development of humanity."

Now let us see wherein lies the contemporary significance of literature and art playing such a role.

It is related to a deep grasp of the nature of man and a vivid exposition of the decisive role of ideological consciousness by the Juche idea.

Particularly, it has been made clear by the Juche idea that the most important human thought is an outlook on the world—the class interests and demand, aim and passion of people.

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These are difficult to be expressed in a theoretical conception.

But literature and art can directly deliver an outlook on the world, the intensive expression of a viewpoint on man, through concrete forms.

They are of great importance in conveying vivid thoughts as indicated by the Juche idea and enhancing the level of their ideological content.

It is also connected with the clarification of the essence of the revolution by the Juche idea.

The revolutionary struggle is not aimed merely at seizure of power and the transformation of production relations, but a struggle for defending the independence of

man. The socialist and communist revolution makes it its ultimate goal to flower and develop humanity in an all-round way. As mentioned above, therefore, literature and art serving it can be said to have greater significance than any other times.

What symbols then are required of new literature and art to acquire contemporary significance, truly defend the independence of people, enhance their ideological consciousness, and serve as a weapon for the revolutionary struggle? Let us see it.

Since literature and art should contribute above all to defending and developing the independence of the popular masses, they must properly reflect their wishes and desire, win their love and faithfully serve them.

As to the popular spirit of literature and art President Kim Il Sung has taught:

"The people are the real critics of art. No critic is wiser than the people. Works that have passed the judgment of the people should be regarded as good works, and those which have not, as bad ones. Novels, poetry, music, cinema and all other arts should be intelligible to the masses of the people and should serve them."

This principle of popular spirit which always places main stress on the popular masses and literature and art at their service must be distinguished from that which vulgarizes literature

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and art by reflecting only the superficial wishes of the popular masses.

Besides, for literature and art to educate the masses of people in a revolutionary way and become a weapon of the class struggle, they must protect the interests of the working class fighting for socialism and communism really freed from oppression and exploitation and serve its historic cause. This principle of class spirit is more important than ever in view of the neo-colonial and cultural policies of modern imperialism for paralyzing the revolutionary spirit of workers and weakening their class spirit through ceaseless cultural penetration.

Moreover, since the revolutionary struggle is waged, centering on a revolutionary organization, in a concrete form, literature and art should serve this organization if they are to be a weapon of the revolutionary struggle.

With regard to the Party spirit of literature and art President Kim Il Sung has taught:

"Our literature and art should by no means depart from the interests of the revolution and the Party's line, nor should they tolerate those elements which cater to the taste and liking of the exploiting classes. Only revolutionary literature and art based thoroughly on the line and policy of the Party can truly enjoy the love of the masses of people and become a powerful Party weapon in educating the working masses in the revolutionary spirit of communism."

Since the lines and policies of the Party, the genuine revolutionary organization, reflect the interests of the popular masses, any work should describe the features of the people waging a devoted struggle, upholding the call of the revolutionary organization, and rouse them to action and only then can it be called a Party-spirited revolutionary work.

The popular spirit, class spirit and Party spirit can be said to be the important qualitative symbols of new revolutionary literature and art and a touchstone that distinguishes all shades of right and "Left" opportunism.

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Stand and Method in Creation

On the basis of the essence, role and qualitative symbols of literature and art mentioned above, let us consider some problems arising in creating new revolutionary literature and art which give the people courage, hope and prospects for the future.

In other words, let us see the problems, firstly on the idea and stand to be maintained by writers in creating literature and art which are determined entirely by their ideological viewpoint and stand, secondly on some creative methods of expressing them, thirdly on the inheritance and development of legacies of national culture, and fourthly on popularization of literature and art.

Firstly, what idea and stand should writers and artists have in order to grasp the truth that penetrates reality?

As mentioned above, today people do not want to submit to others and rise up in the struggle against every sort of oppression and exploitation to decide their own destiny for themselves.

As President Kim Il Sung taught, this shows that since people have independence, they are sure to come out in a revolutionary struggle where there is a practice of violating their independence.

Only in the light of the Juche idea is it possible to clearly observe such matters as the essential characteristics of the present time, the vigorous images of the fighting people and the inevitability of their struggle, and their remoulding into men of a new type in the course of struggle.

The correct viewpoint of the Juche idea means that the writers and artists themselves must first become Juche-typed revolutionaries who have established a true revolutionary

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world outlook, for only when they live guided by the Juche idea can they understand the genuine wishes of the popular masses and serve them.

Secondly, let us examine some problems concerning creative methods.

Artistic works call forth the admiration of people when they give a more life-like representation of truth than reality. But when they fail to do so, their value falls.

However right a thing expressed by a work is, if its method of expression is poor, the work itself will lose its colour.

In this sense, a high artistic value is required along with ideological content, though the latter has primary importance.

In this connection President Kim Il Sung has taught:

"The characteristic features of the best literary and artistic works lie in the high ideological content and artistic value which conform with the demands of the times and the people's aspirations. Such valuable works can be produced only on the basis of socialist realism, the only correct method of creative expression at the present time."

what is important in creating a literature of socialist realism is to find and express the essence lying behind a phenomenon by observing and recognizing the object in detail. It must be emphasized that the violence of modern imperialist state power does not show their mightiness, but their weakness resulting from the struggles of the popular masses, and that the present contradiction between the people is not an incompatible one in itself, but a result of the imperialists' splitting policy, and they are originally united in a comradely, cordial kindred relationship.

For instance, the Korean films are run through with such socialist realism and attribute everything to people's inexhaustible strength and beautifulness.

In this way, socialist realism renders it possible to have access to the essence of things by analysing them objectively and scientifically.

Besides, socialist realism involves the question of faithful-

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ly reproducing the typical characters in the typical circumstances.

Ours is an era in which the masses of the people, awakened by independence, have risen up in the revolutionary struggle. It is necessary, therefore, to portray as a model of the present age, those who fight on optimistically, unyieldingly and heroically, feeling pride and joy in devoting themselves to the revolution, the supreme desire of the people.

This problem of typification, as formulated as a method in the Juche idea, gives an answer to the problem of educating and remoulding the popular masses in reliance upon the positive desire of human beings for better things.

In addition, in the current epoch where the question of human emancipation poses itself as an ultimate task literature and art have a very important role to play as they can produce new concrete images of men.

Thirdly, I would like to examine how the cultural inheritance of mankind should be dealt with in creating a new culture.

Our new Juche-oriented culture, of course, does not ignore the whole of class culture created until now.

The President has taught that it is important to throw away what is backward and reactionary out of the heritages of national culture and inherit and develop critically what is progressive and popular to suit the actual conditions.

The same is true of foreign culture.

Lastly, let us see the problem of popularizing literature and art.

It is a fact that literature and art originally reflecting the human life have been monopolized chiefly by the ruling class and served as a tool of dominating the people in class society.

When viewed from the standpoint of the Juche idea which calls for making everything serve the popular masses, we can say that the problem of popularization assumes most important significance in literature and art.

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As for the creation and development of literature and art president Kim Il Sung has taught:

"It is the popular masses who make socialist culture. Literature and art in our society can advance rapidly only with the broad participation of the working people. We have to strictly guard against professionalism in literary and artistic activities, destroy the mystification of creative work and develop literature and art on a broad popular basis."

The popularization of literature and art in the Juche idea means an embodiment of the mass line.

Its significance lies in the fact that it provides an important means to make culture the culture of the masses themselves and help every individual to remould himself through

the process of his creative work into a man of communist type who is refined ideologically and artistically and developed in an all-round way.

Bud of New Literature and Art

Now new revolutionary literature and art are badly needed in Japan, but they, as mentioned before, still fail to become one of the current literary trends.

However, they are in the course of formation, though poorly, through struggle in the reality of the times.

It is particularly noteworthy that they are coming into being as a bud among the youths studying President Kim Il Sung's Juche idea.

These young students of the Juche idea, proceeding from the viewpoint of making everything serve the popular masses, the fundamental demand of the Juche idea, have organized their literary activities with purpose and will from the start.

They have employed the method of helping each other's daily literary activity through their collective life.

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In this course a large number of songs, poems, and plays have been created, the success of which can be boiled down to the following few.

Firstly, it is the creation of literature and art serving for the assimilation of the Juche idea and the development of the revolutionary struggle in Japan. There have been created works which explain the essence of the present time on the basis of the Juche idea and describe the pride and joy of the people guided by the Juche idea, opening a bright prospect of future society before many people.

In the field of drama, for example, there are excellent works including "The People's Struggle Has Just Begun" that shows the vigorous and graceful features of workers who create everything, develop society and, awakened from contradiction, rise up in struggle, "A Story about Flower" depicting the united struggle of small nations against imperialism, and "Two Songs" hailing the happy life of young people who are following the Juche idea, awakened by its study.

These works contributed to bringing people to class consciousness, awakening them to the needs of the Juche idea in the present time, and urging many people to study it.

Secondly, it has been made possible to show the human images of the new times on the basis of the Juche idea.

Formerly it was of course possible to make a scientific analysis of the world with the development of the revolutionary thoughts of the working class. However, due to the insufficiency of a scientific analysis of man the description of human strength and grace was not of each individual but almost confined to a class.

It is only thanks to the Juche idea that the question of the position and role of man has been clarified for the first time and that it has become possible to express what great strength each person can display and how splendidly he can grow if only he is awakened to revolutionary consciousness.

In this point of view the heroes of the aforesaid dramas, and poems and songs showed that the working people who had

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fought in the past because they had been hunger-stricken and poor are now struggling because they are the most powerful and graceful beings.

Thirdly, organized literary activities have popularized literature and art.

Even those who have so far never been engaged in writing verses, songs, plays, etc. have come out in creative work and become awakened revolutionarily in its process, and literature and art have come again to the possession of the masses. This, as mentioned above, is the greatest achievement.

And it was proved that the works created by the simple masses amidst the struggle could truly reflect the aspiration of the people and gratify their feelings. This has verified the importance of the popularization of literature and art.

To sum up, the literary works created recently by young students of the Juche idea can be regarded as a bud of the revolutionary literature and art that rouse the revolutionary consciousness of the numerous people and give them courage, strength and future prospects