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TRANSLATIONS ON NORTH KOREA

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FINDING LOVE IN CRITICISM AND DISCIPLINE

Pyongyang NODONG CH'ONGNYON in Korean 2 Jul 76 p 2

[Great Truth Column, "In Love and Concern are Criticism and Discipline, and in Criticism and Discipline are Love and Concern;" "Great Truth, the Direction for Struggle."]

[Text] In love and concern are criticism and discipline, and in criticism and discipline are love and concern.

This is a precious teaching which brings boundless trust as we digest it in our hearts, and whose warm feelings of love we feel as we think more about it. Truly, how much this truth, which the blessed party center has enunciated, strikes the hearts of thousands and tens of thousands of people.

Love and criticism, discipline and concern!

Each letter of this immortal sentence flows like a great river, warmer than the love of the party center which is like the rays of the sun and which wants to cause to forever bloom the first life of the revolutionary, which is carefully cherished by the trust of our great leader and which shines in his love, and the precious political life which cannot be traded for anything in this world.

Here is a story of how the party center responsibly and lovingly criticized the political life of a revolutionary who had worked long following our great leader, and applied discipline to him with trust, thus finally leading him to a correct way, and gave him the honor of revival.

Discerning that the revolutionary fighter, who had been to the front at the Naktong River during the most trying period of the Fatherland Liberation War and returned to the bosom of our fatherly leader after crossing several thousand miles of fiery sea and crisis in only his straw shoes, the man whom the party center particularly loved and cared for, had various shortcomings in his work and life, the party center gave him repeated criticisms on various occasions.

But because he did not lead his life with conscious repentance, he continued to show shortcomings.

It was the party center, which always highly values each revolutionary fighter and cares and looks after him, that was saddened by this fact more than anyone else.

Why can a man not lead a proper life?

The stern reason of the party center pitied and strictly scolded him for having failed to continue his ideological training and study, and for having acted as if he had nothing in his mind.

What should he do now?

The great leader Comrade Kim Il-song taught us, "When a mother bawls out her son or daughter once, her heart is deeply hurt. But because she loves her sons and daughters, when she sees them do something wrong, she bawls them out. Our party members must also criticize the wrongs of comrades without putting a lid on them, if they really love their comrades. Only with such comradely criticism can we move people and cause comrades who are on a wrong path to return to the correct way."

Criticism must be more stern than anything else and without the slightest toleration, but in it really throbs the warm feeling of parents who spare the rod less because they love their children more. Thus, under the boundlessly merciful rays of the party center, which wants to give criticism with love and to apply discipline with trust so as to rescue by every means the political life of every revolutionary fighter, once again, that fighter had an opportunity to repent.

Even though it was so busily occupied with looking after all affairs of the nation in order to lessen the worries of our fatherly leader, the party center did not forget about the revolutionary fighter who had been sent to a work site, warmly cared for his life and health, and gave its deep love to him!

When, thanks to the bosom of this great love and the hand of great trust, the revolutionary fighter, whose political life was faced with a crisis, returned to the ranks with the joy of revival, and when last year the party center gave him the highest honor of inviting him to participate in the 30th anniversary celebration of the founding of the party, an honor that not all could have, the true meaning of the great truth that the party center had enunciated and its noble thought were more warmly entertained in the hearts of the people who worked with him, and they could not suppress their violent emotions.

How is the love of the revolutionary fighter toward his revolutionary comrades realized and tied together on the sole path of the struggle?

Apart from a foundation of revolutionary principles, we cannot think of true comradely love, and revolutionary comradely love cannot be held without being based on principled relations between comrades.

This teaching of the party center that in true love and concern are criticism and discipline and in criticism and discipline are love and concern--how sagaciously it demonstrates the true meaning of the noble love towards revolutionary comrades!

Because all of them felt warm in their hearts when they discerned the broad and deep meaning contained in this great proposition and the most precious direction of life, they consolidated their iron-like pledge of loyalty to learn from the party center, which had demonstrated the most beautiful and noblest model of revolutionary love toward revolutionary fighters and comrades which could not be found in any other period in human history, thus determined to further strengthen the ideological unity and revolutionary solidarity between comrades, and to impeccably glorify political life on the sacred path of revolution.

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LET US CHERISH ABSOLUTE LOYALTY

Pyongyang NODONG CH'ONGNYON in Korean 6 Jul 76 p 2

[Article by Pak Chong-nam: "Political Commentary: Let Us Forever Cherish Internalized and Absolute Loyalty."]

[Text] In each moment of struggle and in each moment of life, the hearts of our era's truly chuche-type revolutionaries throb with internalized and absolute loyalty solely to our great leader, such a noble loyalty whose spiritual world is higher than anything else.

The internalized absolute loyalty to our great leader--the supreme loyalty that the glorious party center, which has held high the militant program of transforming the entire society with the concept of chuche, wants all of us to constantly cherish every where and at all times.

The great revolutionary leader Marshal Kim Il-song taught us, "The most important thing in revolutionization is first to have a firm determination to trust the party and to be loyal to the revolution, and second not to waver in any stormy situation and to have a conviction that is so strong that it knows nothing but our party."

Only loyalty, clear and pure as crystal without blemish, which does not change and glitters like gold no matter how much time passes, gives birth to vigorous vitality and brings about glorious fruition only in practical activity.

The fervent wish of our people to boundlessly trust and follow only our great leader is accomplished in the process of always constantly and strongly following the sole path of the revolution

to realize his great revolutionary thought and far-reaching ideas. Only when this is done may it be said that the full share of the true chuche-type revolutionary has been performed.

Our people, who have lived with a clear national conscience and who are pure, diligent, and simple have come to live in the highest spiritual world since the day they deeply served our great leader for the first time in the 5,000-year history of our people and entertained an internalized loyalty based on an absolute trust of him. Precisely because of this our people have become a people who have known only victory and glory, even in the revolutionary path filled with turns and twists.

The two members, who had remained at a distance from their ranks due to their small unit activities and were put in a difficult position after they lost contact, gazed at that scoundrel who had joined them after serving in the "forest corps" and had attempted to escape because he thought the future of the revolution to be uncertain, and sternly told him off!

"Even if prospects for the revolution are vague, we cannot follow you with a shamed conscience. Much less, how could we betray Marshal Kim Il-song, who has laid the foundation of our revolution up to now in bloody fighting with the enemy for 10 years, in spite of extreme cold and hunger, and our other revolutionary comrades? And how could we follow you just to save our lives while leaving the fatherland and the people in the dark status of colonial slaves? We would rather die searching for Marshal Kim Il-song and our comrades-in-arms. If you want to go, go by yourself."

How much these words are filled with firm conviction!

Truly, the impeccably pure loyalty entertained by chuche-type revolutionaries is to be forever loyal to our great leader and the glorious party center by their revolutionary self-awareness and by their unflinching conviction, and it is a revolutionary spirit which has reached the highest plateau and which knows no other life or happiness.

Such loyalty does not ever change, just as gold preserves without changing its special resplendent glitter even if it is buried in the ground for thousands and tens of thousands of years.

It has nothing to do with the ideas and feelings which change by themselves, and which waver and become transformed according to the changing environment and the blowing winds, just as iron gathers rust on itself when it is placed in a natural condition.

This loyalty is an idea and feeling which whole-heartedly trusts and follows only our great leader and our party, just as the sunflower follows the sun even if it is in an arduous environment where it is left alone in a lonely island in the sea. It is the kind of loyalty with which one sees to it that not even a slight blemish is inflicted on his revolutionary conscience by fighting the enemy with his last drop of blood even when he is placed in a predicament where he cannot escape and faces an immediate, solemn death.

Needless to say, it is not so difficult a task to pledge loyalty and join struggle when the revolution surges up and is on a smooth path. But once an ordeal has come to the revolution and one must shed blood and sacrifice his life, it is not possible to expect to see consistent action from everyone.

Look at that filthy renegade who betrayed the revolutionary fighter named Comrade Ma Tong-hui! As far as that scoundrel is concerned, was he not the one who pretended to be a so-called "activist" when he felt that his personal safety was not endangered? But when the revolution was faced with ordeals because of the tyranny of Japanese imperialism and he faced real personal danger in the midst of mass arrests, he surrendered and turned his filthy life over to the Japanese imperialists.

Two distinctly different phenomena!

How is it that even though both had pledged loyalty to the revolution and entered the path of struggle and revolution, they parted ways to walk two different paths?

Why is it that while one person brought great honor to his life on the unchanging path of glory in spite of rain or shine, another person surrendered and changed sides and denigrated himself to become a running dog of Japanese imperialism once the storm of ordeal blew over, and became a piece of filthy human scum who betrayed even revolutionary loyalty and comradely trust?

That's right. It is truly an important problem concerning the revolutionary's beliefs and faithfulness. The kind of "loyalty" which two different sides and the kind of "loyalty" that changes with each circumstance are completely useless.

The beliefs and fidelity of the true revolutionary cannot ever be changed arbitrarily according to the wind. Indeed, the fidelity of the revolutionary must be whole-hearted, and it cannot be changed in any adverse circumstance.

A woman fighter who fought as a soldier of General Kim Il-song, even though she had walked the last stretch of her physical life and while she was robbed of her two eyes and heart by the enemy, felt her utmost pride and glory, even in the midst of dying, to be that she had not violated the teachings of the General, and she shouted loudly that the victory of the revolution was in sight.

A young fighter breathed his last breath with the joy of having defended the command post of the revolution, even by sacrificing his physical life.

Then, why did the anti-Japanese fighters of the past fight over a long period of 15 years as if it was only a day without change in spite of all kinds of difficulties and hardships?

Did they want some kind of position, honor, fame, or worldly goods? Otherwise, did they do it in order to receive money or special consideration for personal pleasures?

No.

They knew how to be grateful to the hidden kindness of our great leader, who took the brunt of the revolution in order to rescue the nation, and to his love for revolutionary fighters, and they knew how to truly repay him.

They always thought at all times and everywhere.

Our great leader refused himself everything, including even a moment's rest, special food, and warm clothing as well, and turned everything over to revolutionary fighters.

Our fatherly leader would not refrain from concerning himself with revolutionary fighters, even for a moment, and worried that they would be hot when the weather was hot, they would be cold when the weather was cold, and that they would be hungry.

His love fostered them in his bosom from their innocent childhood, carried them on his back over rivers and mountains, and raised them to be full-fledged revolutionaries.

This favor was demonstrated when he personally wrote out a multiplication chart for a class, taught writing to a class, awoke them to the principles of the revolution, and raised illiterate peasants to be reliable revolutionaries.

It was his hidden kindness that caused them to put guns in hands which knew only the sickle and hoe, taught them how to handle the guns and how to fight, and thus raised them to be steel-like fighters.

Thus they cherished in their hearts the high revolutionary self-awareness and the internalized absolute loyalty whereby they would live worthy lives while only on the sole path of revolution, even if their bodies might be sacrificed for General Kim Il-song, the sun of the nation who gave out great love and kindness for the restoration of the fatherland and the happiness of the people.

Because they completely inherited an internalized and absolute loyalty, our people and youth fought with boundless loyalty to our great leader and won victories because of it, even during the great ordeal of the Fatherland Liberation War which destroyed the U.S. imperialist aggressors who had prided themselves as the world's mightiest force, and ushered in the downhill road of U.S. imperialism. Such internalized absolute loyalty also helped them in the arduous days when they tightened their belt and rose like phoenix on the ashes of ruins.

In the last battleground of Wolmi-do which pitched with waves, in the flaming trenches of Hill 1211, midst the peaks of Onjong-yong among which they frequently went in and out in order to support the front, and in the fields and underground factories where food and weapons were produced, our people tenaciously upheld their revolutionary beliefs.

A heroic soldier of the People's Army parted from us after loudly shouting, "Long Live General Kim Il-song," by plugging the enemy's muzzle with his chest. People's Army troops which had been to the Naktong front after repelling the enemy's armed attack longed for their general during the trying days of retreat, and finally reached the supreme command post over thousands of miles behind the enemy line in order to receive his new combat orders.

During the postwar days, when the country could not straighten its back, the working class of Kangson asked that the factionalist scoundrels who were betraying the revolution be sent over to them to be thrown into the electric furnace, and they produced 120,000 tons of steel material from a rolling machine whose authorized capacity was 60,000.

Such ardent feelings were expressed by a grandmother of Kangso-kun who commented when our fatherly leader visited a rural village during the difficult days of the postwar period that his face appeared to be thinner, and respectfully and cordially spoke sincere words that no matter what the factionalist scoundrels might say, the people would trust and follow only our leader and that he should rest assured.

That simple and pure conscience was also demonstrated by a rural revolutionary whose heart was full of remorse because he had not

more superbly implemented the instructions of our leader, even at the moment when he sacrificed himself by working day and night in order to carry through the on-the-spot instruction of our great leader for building the entire village into a paradise, and who entreated urgently with his comrades to "serve our leader and finish what he could not do."

That indefatigable passion was revealed by the actions of the "heroic platoon," the "communist Platoon," of Paekkum-san, who have been fighting on rack walls for 10 years, whether anybody watches them or not or whether any recognizes them or not, solely in order to implement the instructions of our great leader, with deepwelling feelings by mutually helping each other.

These are the manifestations of the internalized absolute loyalty which precisely the Korean people and youth have cherished and revered.

As our people acquired firm conviction and high revolutionary determination to accept the immortal concept of chuche enunciated by our great leader as their political and ideological conscience, not to become colonial slaves even though they would die in fighting, and not to waver in their minds or select any other road for personal indolence and fame, they were able to fight by sacrificing their lives in the rewarding path of struggle, and to enjoy a true life.

Whether they live one day or 10 or 20 years, only those who truly and constantly cherish only loyalty for our great leader and for the revolution are genuine revolutionaries, revolutionary comrades, and socialist people.

The physical lives of our people and youth are necessary only for our great leader, who bestows on us only all glories and happiness and leads us to victory, and for the glorious party center, and their political lives can be glorified only on that path.

We must have the firm conviction that at all times and everywhere we trust and follow only our great leader and the glorious party center and remain loyal to the revolution to the end.

When they acquire such internalized absolute loyalty, the people can be filled always with revolutionary passion and romanticism no matter how difficult and adverse the conditions and circumstances they may be placed under, and they can wage revolutionary struggle without rest and tenaciously fight on with the utmost devotion in order to let the noble will of our great leader come to bloom everywhere.

How eloquently the guns of speed battle roar on each battleground for the campaign to capture the red flag of the three revolutions in our country, the height of the revolutionary conviction of our people and youth.

Let us listen for a while to the voice of a worker coming from the fields in a remote village of Samsu. While yesterday he sacrificed everything for the revolution, he is preaching to a man who is gradually getting farther away from the village with these words: " . . . True, it is a fact that we live in a place colder than other places. But we must always think about the honor and happiness of those who make revolution. If you do easy work in better conditions than others, where is the reward of those who make revolution? A while ago, you, Comrade Kim, said that you disliked snow storms, and it is not a lie. But if you have the firm conviction that we are defending the land of the fatherland, more precious than our lives, by upholding the noble will of our great leader and the glorious party center, and that we are waging right here the struggle for the completion of the chuche revolutionary cause, you would not dislike snow storms no matter how many you may encounter. When we become rather fond of unyielding snow storms and when we truthfully accept them with fondness in our hearts, only then may we loudly say that we are the masters of this land, and that we are revolutionaries who adopt the noble will of our great leader as our conviction and make revolution!"

The internalized absolute loyalty according to which one always and consistently thinks and acts in accordance with the ideological will of our great leader and the glorious party center, and by which he lives and works anywhere with a constant mind in order to lessen the worries of our great leader and the glorious party center--this is the supreme goal toward which the true chuche-type revolutionaries must aim and it is the supreme ideal, joy and happiness of life.

Like those who lessen the worries of our great leader with worthy actions, but few words, for the people--we must become just such revolutionary fighters.

Like those who silently devote their utmost in order to fulfill the tasks assigned by the party whether someone watches or not, and devotedly, sincerely, and precisely fulfill the tasks assigned by the party without deviating from prescribed conditions under any difficult circumstance--we must become just revolutionary fighters.

Like those who firmly uphold revolutionary faithfulness without knowing disappointment and criticism under any adverse circumstance, and even on the gillotine, and who wholeheartedly fight on to the end for our great leader and the glorious party center --we must become just such revolutionary fighters.

The path of the internalized absolute loyalty only to our great leader and the glorious party center are our honor, hope, and happiness as well, and on that path are our precious dignity and eternal lives.

Since precisely on that path are the unification of the fatherland and the brilliant victory of the resplendent communist cause, let us all cherish the internalized absolute loyalty which never changes no matter how much time flows by and glitters resplendently.

Always!

For our great leader!

For the glorious party center!

Let us forever take the sole path of loyalty!

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PARTY, YOUTH PAPERS PRAISE 'SEA OF BLOOD' OPERAS

Review of Five-Year History

Pyongyang NODONG SINMUN in Korean 17 Jul 76 p 2

[Article: "'Sea of Blood' Revolutionary Operas Are Genuine People's Operatic Art That Brilliantly Embody the Demands of the Chuche Ideology"]

[Text] Some 5 years have elapsed since the first public appearance of the "Sea of Blood" revolutionary operas, lasting monuments erected on the way to carrying out the revolutionary literary arts line of the great leader of revolution Comrade Kim Il-song.

The "Sea of Blood" revolutionary operas no sooner made their first public appearance than they captured all peoples' hearts amid a storm of applause. With the passage of time the voice of praise rises ever louder among our people and hundreds of millions of the world's people.

The very proof of the incomparable superiority and tremendous vitality of the "Sea of Blood" revolutionary operas eloquently proves that this is the kind of opera that most precisely reflects the thought and aim of the peoples of our time completely in keeping with their sentiment and feeling.

As an outstanding model of the revolutionary literary arts of our time the "Sea of Blood" revolutionary operas exert great influence on making the entire range of literary arts more lustrously blossom and develop.

The appearance of the "Sea of Blood" revolutionary opera constitutes a great revolutionary event proclaiming a new starting point for a truly revolutionary, people-minded modern operatic art, a great historic event representing a landmark turning point in transforming our culture in accordance with the demands of chuche completely sweeping away from the sectors of literary arts the outdated elements bequeathed by the exploiting society.

The birth of the "Sea of Blood" revolutionary opera represents a historic event ushering in a most brilliant new era in the development of socialist and communist literary arts by turning the operatic art under the sagacious leadership of our party into an art thoroughly dedicated to serving the people.

The great leader Comrade Kim Il-song taught as follows:

"We are putting major emphasis on developing arts aimed at serving the people, the kind of arts people love. We are striving to make sure that every single verse we write is easily understood by everyone, that every single song we write is the kind that everyone can enjoy singing."
("Answers to Questions Posed by Foreign Journalists," p 252)

Developing arts aimed at serving the people, the kind of arts people love, is the basic principle our party invariably holds fast, starting from the demands of the immortal chuche ideology that calls for people-centered thoughts and activities.

As everyone knows, whom literature and arts serve constitutes a basic factor in defining their progressive or reactionary character.

In the cultural history of mankind, advanced culture's aim is to serve the masses of people.

As elucidated by the immortal chuche ideology, the history of every revolutionary struggle is a history of struggle of the masses of people to protect their independent stand and attitude. Consequently, it may be said that essentially the history of literature and arts, a descriptive reflection of social life, is a history of struggle to turn literature and arts into people's literature and arts serving the masses of people fighting to protect their independent stand and attitude.

But it was impossible for the masses of people to become the true masters of literature and arts in an exploiting society where they were merely the objects of exploitation and oppression.

Successfully turning literature and arts into the literature and arts for and of the masses of people themselves is possible only in a socialist and communist society where the masses of people are building their independent and creative life as the masters of nature and society.

Today in our country truly people-minded revolutionary literature and arts that serve the people and energetically inspire them to a victory in revolution are lustrously blossoming and developing, indeed as an unprecedented golden age of literature and arts.

In the prideful annals of the true people's arts, the chuche arts, the "Sea of Blood" revolutionary operas take their most shining places.

The "Sea of Blood" revolutionary operas typified by the immortal classical revolutionary operas "Sea of Blood" and "Flower Girl" were welcomed by the people with absolute support and applause. As they enjoy singing the songs of these revolutionary operas people in all walks of life take to heart the truth of revolution and energetically move forward along the path shown by our party.

This bespeaks that the days when the operatic art that was difficult for the masses of people to understand and did not agree with the people's feeling prevailed are forever behind us and that a new age of truly revolutionary, people-minded operas has arrived.

It was not by accident that this historic turnaround was brought about in the development of operatic art. It is the law of great turnaround that it is always brought about only by a great ideology and great leadership. This is a process of the law proved by history.

The successful prosecution of operatic revolution in our country represents a shining victory of the immortal chuche ideology and revolutionary literary arts line of the great leader and precious fruits of the sagacious leadership of our glorious Party Center.

Operatic revolution in our country was prosecuted during the period when socialist construction was deepening and developing to a new higher level and the line of revolutionization and working classization of the whole society elucidated with the stroke of genius by the great leader was being energetically pushed.

Our party had been further deepening and developing the great leader's line of revolutionization and working classization of the whole society, and it was during this historic period that our party laid down the great line of dyeing the whole society one color with the unitary thought, the immortal chuche ideology and was energetically organizing and leading the struggle to carry out the line in all the sectors of revolution and construction, on the one hand, and sagaciously directed the task to comprehensively transform our literature and arts, as well, in accordance with the demands of chuche.

In leading the struggle to thoroughly transform our literature and arts in accordance with the demands of the chuche ideology, our party laid down the unique line of revolutionarily transforming the entire spheres of literature and arts by creating models of revolutionary literature and arts flawlessly embodying the demands of the times and people through transfusion of the immortal classics created in the period of the anti-Japanese revolutionary struggle into various areas of our contemporary literature and arts for all to learn. Our party has since been energetically organizing and mobilizing writers and artists in carrying out the line.

This line laid down by our party for the first time in history is the most valid and knowledgeable line brilliantly embodying in revolutionary literature and art construction the thought regarding carrying on the great leader's revolutionary tradition and the central link idea, part of the revolutionary leadership principle elucidated by him.

The validity and knowledgeability of this line lie above all in the fact that this is the most revolutionary line of forever protecting, guarding, carrying on and developing for generations to come the tradition of the revolutionary literary arts established by the great leader during the anti-Japanese revolutionary struggle and of making socialist national literature and arts grow from this root and flower in full bloom.

As is known, socialist and communist construction must be based on the revolutionary tradition established by the leader who first charted the road to revolution and can be accomplished only in the process of carrying on and developing said tradition.

Socialist and communist construction tasks are, in effect, tasks of realizing in all aspects of social life the revolutionary thought of the leader who speaks for the aims and aspirations of the times and people. And, revolutionary literature and arts construction is no exception.

Consequently, the question of carrying on and developing the tradition of revolutionary literature and arts established by the leader is a basic principled question that must be tightly grasped throughout the period of socialist and communist literature and arts construction.

The revolutionary tradition of our literature and arts established by the great leader of revolution Comrade Kim Il-sung in the formidable flames of the anti-Japanese revolutionary struggle is incomparably profound and rich because it is based on the immortal chuche ideology and it is a deep and viable root, an infinite principle that secures the development of our chuche literature and arts not only for today but into the far distant future as well.

Particularly such immortal classics as "Sea of Blood," "Flower Girl" and "The Fate of a Self-Defense Team Member" are the most prized treasure of our literature and arts not only because the works most profoundly embody the immortal chuche ideology in the theme thought but also because the works employ modern art form in depiction, thoroughly people-minded and national in character.

It is precisely for this reason that adaptation of the immortal classics to contemporary films and operas constitutes a factor of tremendous significance in protecting and guarding our tradition of revolutionary literature and arts and in further developing ours into revolutionary and people-minded literature and arts carrying on the tradition.

Today under the sagacious leadership of our party we achieved a new revolutionary turnaround in the development of revolutionary literature and arts by producing contemporary films and revolutionary operas adapted from the immortal classics, flawlessly and precisely reflecting the profound and rich ideological artistic contents of the originals.

This historic task successfully realized, we now have a reliable guarantee for carrying on for generations the glorious tradition of revolutionary literary arts created by the great leader.

The successful realization of this historic task has given our literature and arts living models of creative works of revolutionary literature and arts that show the artistic way to most broadly and profoundly depict the truth of revolution dedicated to national liberation, class liberation, and liberation of man as a social being, models for us to follow in making our chuche literature and arts flower more elegantly.

Our party line, which calls for adapting the immortal classics to operas of a new type used in transforming our literature and arts in accordance with the demands of chuche, is a revolutionary and unique line laid down on the basis of a scientific analysis of the place and role opera occupies in the overall development of literature and arts and the characteristics in the development of the operatic art itself.

As is known, opera is a most typical composite art primarily based on music organically combining elements of all the areas of literature and arts such as lyric, drama, dance and the fine arts.

Therefore, development of the operatic art presupposes the development of various areas and elements of arts throughout the range of literature and arts and it is also evident, in turn, that it exerts influence on their development.

Such being the case, it is no accident that for a long time it has been considered by no small number of people of many countries that the degree of development of the operatic art constitutes the criterion for measuring the development of the literature and arts of a country.

Such characteristics of the operatic art make self-evident the importance of the revolutionary transformation of this art in improving our overall literature and arts to a new higher level.

Also, because of its characteristic as one of the representative composite arts embracing the widest variety of art forms, the operatic art had many an outdated element that needed transformation.

So long as the various forms of art in opera retain their outworn elements, it is inevitable that the operatic art, which is a composite of these various art forms, carries with it their outworn elements.

Especially, as old operas were created for the pleasure of a small minority of privileged classes many elements, elements not people-oriented, and an outdated framework were set in the process not only in their ideological contents but in their artistic forms and these were kept alive for a long time in the guise of "artistry."

To be sure, several dramatic attempts were made to improve the operatic art based on the singing of fastidious and ungainly dialogue, dialogue neither lyric nor speech. Throughout the history of operatic art the fastidious and ungainly style remained almost intact. This provides a typical example of the obduracy and persistence of the framework of conventionalism of operatic art in the past.

Such obduracy and persistence of the framework of conventionalism beneath old operas came to be thought of as something mystic, as if opera were unthinkable without it. Consequently, smashing the outworn chronic framework to pieces could not but be a truly crucial question arising out of not only revolutionary transforming operatic art itself but also of freeing people's notions from the mystification of so-called "artistry" of outworn bourgeois arts.

As historical facts show, it is evident that so long as people were unable to free themselves from so-called "artistry," remaining victims to the "mysticism" of an outdated art, it was impossible for them to walk the path to creating a truly revolutionary and people-oriented art.

In order to achieve the ultimate triumph of revolutionary arts of the working class and the masses of people over the bourgeois, feudalistic reactionary arts, it is essential, above all, to decisively do away with such "mysticism" of the outdated arts and to this end, it is imperative that there be a guiding thought illuminating the road to creating arts truly revolutionary and people-oriented, most elegant and noble, that there be a practical model flawlessly embodying the guiding thought.

The historic task of creating such a practical model was most brilliantly carried out under the sagacious line and energetic guidance of our party with the creation of "Sea of Blood" style operas.

Through the rewarding struggle to brilliantly carry on and develop the literary arts tradition established by the great leader our operatic art has been made completely people-oriented.

The new operatic means and methods of depiction such as cholga [singing each stanza of a lyric with the same melody in a recurring pattern, frequently followed by a refrain], pangch'ang [off-stage singing designed to provide depiction of the thought of the hero or heroine, or of a dramatic situation or other objective matters incapable of being depicted by on-stage acting, singing or dialogue by the cast of characters, primarily in opera; also employed in film or stage drama or ballet], our style fine arts for stage

designing, dance and chuche-oriented orchestral music, which are the unique discoveries of our party, are artistic forms our people love, which agree with the national ethos of our people, and which everyone can understand. Such are the artistic forms all our operas employ in showing their chuche-oriented ideological contents and in reflecting the aim and aspiration and life of our people fighting revolution.

All these chuche-oriented ideological contents and artistic forms are the completely new features of our revolutionary operas have been achieved by our party in the process of searching for revolutionary and people-oriented features solely based on the chuche ideology, boldly smashing any part of the conventional operatic framework not in keeping with the demands of people, unconstrained in any way by the framework.

The "Sea of Blood" style revolutionary operas--our revolutionary operas which deeply elucidate the truth of revolution in people-oriented, national, popular contemporary artistic forms flawlessly embodying the immortal chuche ideology and entirely in agreement with the demands and ethos of the people and which constitute a new humanity discipline of communism singing of the human dignity as social being on a lofty plane--indeed demonstrate their incomparable superiority to the hilt on the one hand and prove that the most elegant and noble art is the one that serves the people and people love.

This vitality of revolutionary operas springs from their being a brilliant model of the flawless embodiment of the principled demands of socialist national literature and arts construction such as the party spirit, the working class character, people-mindedness, national ethos and contemporary and popular features.

The "Sea of Blood" style revolutionary operas represent an art perfectly blending a lofty ideological character and noble artistry and as such, constitute not only a powerful weapon for mass indoctrination but also an immortal banner leading to a decisive victory our struggle for thoroughly foiling imperialist ideological and cultural infiltration and completely doing away with restorationist tendencies.

Amid the struggle to create the "Sea of Blood" style revolutionary operas under the revolutionary leadership of the party our writers and artists learned and mastered the validity and greatness of the unique literary arts thoughts and theories of our party. These must be tightly grasped in producing creative works of opera, revolutionary literature and art. They include the thought and theory regarding seed for creative works of literature and art, questions arising out of literature as a branch of learning about man as social being, various principled rules that must be observed in producing creative works of the "Sea of Blood" operas and the thought and theory regarding speed and quality. Our writers and artists have grown up to be revolutionary literary arts soldiers of our party capable of brilliantly embodying this profound learning and mastery of theirs in their practical activities to produce and develop creative works.

The "Sea of Blood" revolutionary operas brought forth by all this represent the beginning of the operatic art of a new type truly revolutionary, people-oriented, national and contemporary in character, a historic milestone on the road to the absolute and ultimate victory of the revolutionary literature and arts of the masses of people against everything outdated and backward in arts, and a revolutionary banner that has taken its prideful place in our history of revolutionary literature and arts, displaying the validity of our party policy regarding literary arts and the sagacity of its leadership.

2

The "Sea of Blood" revolutionary operas are the revolutionary operas of a new type that show that only genuine people's arts can flawlessly bond together ideological character and artistry.

The great leader Comrade Kim Il-song taught as follows:

"Lofty ideological character bonded with noble artistry is the unitarily valid criterion for appraising the value of a work of art." ("On Socialist Literature and Arts," pp 66-67)

The lofty ideological character bonded with noble artistry achieved in reflecting in people-oriented form the greatness and dignity of man as an independent social being and his noble mental world constitute the incomparable superiority of the "Sea of Blood" operas as operas of the masses of people, basically differentiated from the conventional operas.

The power of the "Sea of Blood" operas as true operas of the masses of people, rests, first of all, on their very lofty ideological character.

The great leader taught that people love arts on a lofty ideological plane.

The reason why people love arts on a lofty ideological plan is because they demand to see their own beautiful life in works of art and because they hope to find in them the answer to the question as to how to live and struggle in order to realize their aim and aspiration.

Inasmuch as the responsibilities, duties and objectives of true arts are, above all, aimed at indoctrinating people, there cannot be artistry without ideological character and people do not acknowledge such arts.

Part of the superiority of true arts for the sake of the people basically differentiated from the bourgeois arts aimed at satisfying the needs of exploiting classes for merrymaking and hedonism rests again on the lofty ideological character of works of true arts.

Their contents woven from beginning to end with the immortal chuche ideology, the "Sea of Blood" revolutionary operas possess the loftiest ideological character.

Reflecting in works the great chuche ideology, the unitary guidance thought for the revolution and construction of our time means for literature and arts to most precisely reflect the aim and aspiration of the people of our time. Therefore, weaving the contents of a work from beginning to end with the immortal chuche ideology constitutes providing the basic condition for insuring the ideological character on a high plane of the "Sea of Blood" revolutionary operas.

The "Sea of Blood" style revolutionary operas hold it as their chuche-oriented ideological objective to give the answer to the question of man as independent social being, that is, the question arising out of protecting the independent stand and attitude of man as social being, through brilliantly embodying the doctrine of our party as a new communist branch of learning about man as social being, a doctrine based on the chuche ideology.

The hardships and miseries of the hero and heroine of the revolutionary operas "Sea of Blood" and "Flower Girl" vividly show that for a human being the independent stand and attitude are the life itself, that with this independent stand and attitude deprived, a human being is as good as dead even though alive physically.

The "Sea of Blood" revolutionary operas elucidate that the struggle to protect the independent stand and attitude is an intrinsic demand of people, for which there is no substitute. Along with this elucidation made through the process of the realization of destinies and formation of a world outlook of the heroes and heroines the operas teach the inevitability of revolution.

By means of depicting how the oppressed people, undaunted by any sacrifice and barrier whatever, defend their dignity to the end and devotedly fight on for the sake of revolution the "Sea of Blood" revolutionary operas emphasize the immense power of those people who have been awakened to a sense of independence and self-reliance.

The "Sea of Blood" revolutionary operas show that to have a sense of independence and self-reliance is none other than to have political life and that to Korea's revolutionaries the path to adding luster to the political life is none other than the path to being loyal forever for generations to come to the fatherly leader who bestowed the very political life. This is eloquently expressed in the depiction of the heroes and heroines of our time typified by Ch'oe Pyong-hun in the revolutionary opera "Forest, talk" and Kang Yon-ok in the revolutionary opera "A True Daughter of the Party."

As the revolutionary opera "A Song of Diamond Mountain" shows, the "Sea of Blood" revolutionary operas incontrovertibly prove that there is no society other than socialist society that provides the people with an independent and creative life, thus lucidly teaching that the path to independence and self-reliance is none other than the path to socialism.

Thus the "Sea of Blood" style revolutionary operas, based on the chuche ideology, most precisely and brilliantly reflect the aim and aspiration of the masses of working people, energetically proving that the "Sea of Blood" operas, indeed, are truly for the sake of the masses of people on the highest ideological plane.

Because they combine their lofty ideological character with commensurate noble artistry, "Sea of Blood" revolutionary operas exert immense artistic influence.

Artistry is measured by the manner and artistic form in which life is depicted.

Based on people's wisdom and the national ethos of the people of our time, "Sea of Blood" revolutionary operas create new and unique artistic forms and means in depicting the aim and aspiration of our people on a lofty artistic plane.

Because their lofty ideological character and artistry are organically blended with people-mindedness and popular character, "Sea of Blood" revolutionary operas exert even greater power of influence and persuasion.

This represents a new area cleared for the development of revolutionary literature and arts.

Great truth of revolution as shown by the revolutionary opera "Sea of Blood," profound philosophical contents as seen in the revolutionary opera "Flower Girl" and complex world outlook as illustrated by the revolutionary opera "The Fate of a Self-Defense Team Member," a process so full of turns and twists on a lofty artistic plane with such universality in touching people in such popular fashion and so easy for anyone to understand, these are works of art beyond imagination by all the accepted rules of aesthetic concept.

The flawless blending of the ideological character and artistry based on the people-oriented and popular fashion as illustrated by the "Sea of Blood" revolutionary operas starts from the great leader's chuche-oriented literary arts thought embodying the basic doctrine of the immortal chuche ideology that established that it is the masses of people who are the masters of everything, that it is the masses of people who resolve everything.

The great leader Comrade Kim Il-song taught as follows:

"Writers and artists must understand that it is the people in every case who are the true creators of arts. No outstanding works of art have ever failed to win the love people and by the same token, no works of art which fail to win the proper understanding and high evaluation of people can become outstanding works of art." ("Kim Il-song Selected Works," Vol 1, p 294)

As the great leader taught, it is the people who are the creators of great arts, and reliance on the abilities and wisdom of people is the starting point for creative works of literature and arts on a lofty ideological plane combined with noble artistry.

Our party line, which calls for creative works of art combining ideological character and artistry and relying on the wisdom of people, as embodied in the "Sea of Blood" operas is the unitarily valid line of creating chuche-oriented works based on a most scientific analysis of the characteristics, responsibilities and duties of literature and arts.

Art must be such that people adopt the thought while enjoying it with interest.

In order for art to inspire interest in people it is essential to reflect the aim and aspiration of people in keeping with their feelings in a form they can enjoy and in such a way as it is easy for the masses to understand. Art the masses cannot understand is of no use.

As a matter of fact, works on a lofty ideological plane with noble artistry cannot be something the people are incapable of understanding.

Truth is always evident: The truly beautiful and noble always resides in the life of people.

The ideological character and artistry of works of art are measured, above all, by how lucidly and faithfully the works show the inherent character of the times and the truth of revolution through how much varying and rich life. It is in the scheme of things that the more varying and rich the way of depicting life, the more profoundly it touches people; the clearer the elucidation of the truth of revolution, the easier it is for people to understand.

It is precisely because of this that artistry without people-oriented and popular character is pseudo-artistry and by the same token ideological character without the combination of people-oriented and popular character is meaningless.

It is only such art that flawlessly bonds ideological character and artistry based on people-oriented and popular character that can become true art, which energetically inspires the masses of people to the revolutionary struggle.

Only by brilliantly embodying the principle of creating operas elucidated by our party based on the chuche ideology--principle of making opera contents revolutionary and socialist from beginning to end and turning their form people-oriented, national, popular and contemporary--can a "Sea of Blood" revolutionary opera become an opera that combines ideological character and artistry on the highest plane based on people-oriented and popular character, the first feature of its kind ever in history.

Even though the philosophical contents of a "Sea of Blood" opera are profound, its ideology is clear and it is very easy for everyone to understand the opera, because the noble and refined artistry of the revolutionary opera is in artistic form that agrees with the feeling of people and they enjoy, the artistry is most popular in character.

All these characteristics and superiority of the "Sea of Blood" revolutionary operas incontrovertibly prove the preposterousness and fallacy of the reactionary opinion that, keeping ideological character separate from artistry and artistry incompatible with popular character, holds that the kind of art people enjoy and which is easy for anyone to understand is vulgar and crass.

The flawless bonding together of the ideological, artistic and popular characters in the "Sea of Blood" operas is firmly backed by the cholga, pangch'ang, our style fine arts, dance and chuche-oriented orchestral music based on the wisdom of the masses of people and national ethos discovered by the "Sea of Blood" revolutionary operas.

What constitutes the key link responsible for bonding together ideological, artistic and popular characters in opera is our party's unique line of turning operatic music into cholga form.

Cholga is a crystallization of wisdom of the people that has been cultivated, refined and tested in the process of reflecting the people's life over a long period of time. A singing form most widely popularized among people, cholga is a powerful musical form capable of delicately and deeply depicting the varying aspects of people's life and their vivid and deep sentiments.

If opera is a typical composite art employing music as its basic means, then it must rightly use such powerful cholga as its basic means of depiction.

Opera, which used to serve the privileged circles of multi-class societies in bygone days, was placed in a framework of artistic forms beyond the comprehension of people and incompatible with their feelings. No positive efforts were made to adopt cholga, it being regarded as vulgar and crass. The "artistry" of old operas was talked about in outdated framework over the centuries. It is evident that such "artistry" unacceptable to the masses of people could not be true artistry.

Thanks to this completely new and unique line of weaving opera from beginning to end with cholga, a crystallization of wisdom of the people, opera came to represent an excellent piece of music bonding together all songs deep in ideology and outstanding lyric lofty in depiction, yet a popular piece of music everyone can enjoy singing and that can be widely popularized.

Today this is well demonstrated by the fact that our revolutionary operas energetically attract the people to the deep thought of the operas through

songs elegant on a lofty plane and that everyone who has seen the operas spontaneously identifies himself with the lofty mental world of the heroes and heroines of the operas as he starts singing the songs of the operas.

It is right here where the key link of the cholga line is for securing the popular character for operas yet bonding it with ideological and artistic features on a lofty plane.

In smashing the outworn framework of operas and insuring the ideological and artistic characters and popular features, the introduction of pangch'ang has taken its extraordinary place.

An organic and artistic combination of singings of on-stage and off-stage singers, pangch'ang has smashed the long-standing framework of operas limiting singings to the cast of characters on stage. As such, pangch'ang has made it possible to freely unfold the dramatic situation of operas without limitation completely free from on-stage constraints and to extraordinarily enrich the musical depiction of operas.

Generally speaking, dramatic art dictates the cast of characters to speak and act on stage only in accordance with the script.

For instance, a bud not yet awakened to class consciousness could not speak of the irrationalities of a multi-class society nor could Ch'oe Pyong-hun, disguised as an enemy district chief, publicly express his true feelings before people. The "Sea of Blood" revolutionary operas creditably overcome by means of pangch'ang such limitations created by on-stage singings of the cast of characters alone. As it eloquently conveys to the audience on behalf of the heroes and heroines their plight and feeling, pangch'ang secures natural actings for the cast of characters and extraordinarily expands the width of depiction.

This is merely one dimension of the inherent faculty of pangch'ang. Because it completely frees the cast of characters from on-stage limitations, pangch'ang has the faculty of limitless expression indeed to emphasize the thought of plays and to unfold dramatic situations in a natural way. Because of this, pangch'ang is a powerful means of conveying the play in a way easy to understand, yet incomparably heightening artistry.

It has been the "rules" of dramatic art to limit the activities of a play to the cast of characters on stage, and from the ancient days when these rules were created to date, no one else ever thought of breaking the framework of these rules. For this reason it has been accepted as an unavoidable "peculiarity" of dramatic art to unfold the plot of a play in this very limited way.

Only by our party's chuche-oriented principle of creative works unconstrained by any accepted formula or framework for whatever is necessary and advantageous for our people, pangch'ang was introduced into operatic art and all the limitations brought on by conventional dramatic art have been removed.

Indeed pangch'ang represents great progress that cleared a new area in depiction not only for operatic art but also for almost every range of cinematic art and stage art.

Our chuche-oriented orchestral music combining national and occidental musical instruments in an artistic way broadens the world of operatic music with unique musical tonal variations and technical potential far beyond the reach of either our national orchestral music or occidental orchestral music alone.

In addition to its rich tonal volume and width, with a tonal quality far more compatible with the national ethos of our people than occidental orchestral music alone could render, our orchestral music in this combined form supports singing, works as a connector of songs, or sways independently, keeping the dramatic situation alive. Because of its newly cultivated great depicting power, the orchestral music in this combined form represents not only one great innovation in operatic music but also a revolution, it must be said, for orchestral music in general.

With the creative adoption of methods of the elegant and vivid Korean style painting along with realistic, living three-dimensional fine arts in stage setting and the graceful and elegant moves of Korean national dance all in perfect harmony on a lofty note, the "Sea of Blood" revolutionary operas have created a style of dance finely meshed with the unfolding dramatic situation of an opera.

This represents a great innovative change in stage design and visual effects, and also demonstrates that stage setting and operatic dance, their conventional limitations in positively exerting influence on opening up the mental world of the heroes and heroines and on the working out of their destinies liquidated, now play a great role in combining the ideological and artistic character and popular features of operatic art.

All these features of superiority and characteristics of the "Sea of Blood" revolutionary operas flawlessly combining ideological and artistic character and popular features are attained only in the process of creative struggle to boldly carry out innovations relying on the wisdom of people, unconstrained by any extant formula or framework for whatever is demanded by the people of our era fighting revolution and for whatever is consistent with their aim and feeling.

The brilliant achievements scored by the "Sea of Blood" revolutionary operas eloquently prove that only such literature and arts as thoroughly serve the people and solidly rely on the wisdom of people are the most beautiful, noblest and most energetic literature and arts.

It is right here where the basis is on which the birth of the "Sea of Blood" revolutionary operas proclaims the decisive triumph of the revolutionary literature and arts of the working class over the bourgeois literature and arts, a landmark event ushering in a new era of socialist and communist literature and arts.

The "Sea of Blood" revolutionary operas are the shining monuments brought forth by the chuche-oriented literary arts thought of the great leader, precious fruits of the sagacious, energetic, revolutionary leadership of the benevolent Party Center.

We owe it to the great leader's revolutionary literary arts line and to the sagacious leadership of our party confidently directing us to carry out the line that we were able to creditably prosecute within such a short span of time the opera revolution, such an urgent and earnest task of our time, creating models of revolutionary literature and arts radiating brilliant rays all over the world and ushering in a prideful era of opera of a new type, a golden age of truly revolutionary and people-oriented literature and arts.

Through the rewarding and glorious struggle to prosecute the opera revolution our literature and arts, carrying on the tradition of the most profound and rich revolutionary literature and arts established by the great leader during the period of the glorious anti-Japanese revolutionary struggle, have come to flower in full bloom from its root, demonstrating to the hilt their incomparable superiority and power as literature and arts moving forward under the revolutionary leadership of our party.

Also in this very process the ranks of literary arts soldiers of our party have more reliably grown up and today they are making the great flower garden of chuche arts blossom more lustroously in accordance with the speed battle, flying red banners of the three revolutions.

Today our country has ushered in a new era of glorious chuche arts in a majestic way. The birth of the "Sea of Blood" revolutionary operas brought about great transformation in the development of revolutionary literature and arts is the pride of our literature and arts, the great national pride of our people.

Infinitely broad is the road ahead for our revolutionary and people-oriented socialist literature and arts ceaselessly developing and blossoming more lustroously under the ray of the immortal chuche ideology and great leadership.

Leadership of Kim, Party Center

Pyongyang NODONG CH'ONGNYON in Korea 17 Jul 76 p 2

[Article by staff reporters Yi Chong-ki and Chi Ki-sang: "The Leadership of Genius, Concern of Infinite Love of the Great Leader and Glorious Party Center"]

[Text] Today we commemorate the fifth anniversary of the creation of the "Sea of Blood" revolutionary operatic art.

It was 5 years ago that our "Sea of Blood" revolutionary operas brought forth by the sagacious leadership and love of the great leader and the glorious Party Center touched the whole world with sweeping emotions as operatic art of an entirely new type illuminating the revolutionary advance route for mankind in the 20th century filled with revolutionary struggle.

The birth of the "Sea of Blood" operas, which ushered in a bright new era for global operatic art, and the shining road, which it has since travelled toward full-scale blossoming and development, are the history of sagacious leadership of the great leader and the glorious Party Center for chuche-oriented revolutionary arts, the history of great love for artists. The 5 years the "Sea of Blood" revolutionary operas traveled were every day a day of the ray of love of the great leader broader than the sky, deeper than the deepest sea, and warmer than the sunshine finding its way into the hearts of our writers and artists to be assimilated into their blood and flesh, every day a rewarding happiness beyond compare.

Having laid down the chuche-oriented unique line of revolutionary operatic construction calling for creation of operas revolutionary and socialist in contents, people-oriented, popular and contemporary in form, the great leader personally attended public performances of operas on many occasions, teaching in detail the principle, the direction, the ways and means of contemporary operatic construction, and correcting awkward points, one by one.

The great leader encouraged the writers and artists with words of praise, commenting that the revolutionary opera "Sea of Blood" faithfully depicts the process of a common female growing up to be a revolutionary, brings out well the thought of hate against Japanese imperialism, the dramatic composition, lyric and music are all good.

The reason why today the revolutionary opera "Sea of Blood" tugs at the heartstrings of all people with such sweeping invincible vitality is because he taught in a detailed, concrete manner about wide-ranging questions from simplifying the lines to be delivered by the cast of characters, employing the pattern of cholla in the singing in dialogue form, introducing the method of pangch'ang, deftly arranging dance in harmony with the unfolding of the dramatic plot and with the reflection of the mental world of the heroine, designing stage setting in our style, screening the lyric by means of a slide, writing the lyric in easy-to-understand popular fashion, filling on-stage gaps in terms of time and space, costumes of actors and actresses, to stage lighting.

The great leader Marshal Kim Il-song taught as follows:

"A major task facing the branch of literature and arts is creating still more of revolutionary works aimed at arming workers with the communist world outlook."

Flawlessly embodying the chuche-oriented literary arts thought of the great leader, the glorious Party Center first of all directed priority attention to the adaptation for stage performance of the immortal classics personally written by the great leader "Sea of Blood," "Flower Girl," and "The Fate of a Self-Defense Team Member."

The glorious Party Center gave guidance in turning all the lines into lyrics and in harmoniously setting them to music. It also gave concrete guidance in enhancing the thrust of the cast of characters based on total replacement of the singing in dialogue form with that of cholta and in enriching the varying functions of singing by making singing display its superiority to the maximum in elucidating the chuche ideology.

Discovering pangch'ang, the glorious Party Center laid down the new theory that pangch'ang must be regarded as important in role as the singing of the hero or heroine and that pangch'ang must be turned into the basic performance form of chuche-oriented revolutionary opera. It brilliantly embodies this line in revolutionary operas.

Indeed the "Sea of Blood" revolutionary operatic art represents the chuche-oriented literary arts thought of the great leader and the sagacious leadership and love of the glorious Party Center flawlessly embodying said thought brought to great fruition.

One writer has six thick notebooks. Written down on page after page of the notebooks are the teachings of the glorious Party Center given in the course of its guidance on some 200 occasions over a period of one year or so in the creation of revolutionary operas "Sea of Blood," "Flower Girl," "Forest, talk" and "A True Daughter of the Party."

This is an epic of the leadership and love the Party Center bestowed on writers through practical stage.

One page of the notebooks says:

In selecting one of the songs for revolutionary opera "Flower Girl," the glorious Party Center gave guidance several times teaching me to keep in mind that several centuries later this song will be sung.

The songs currently appearing in the operas were selected by such a process from among some 2,700 pieces.

A line of adoration for the General must be put in.

This is the reality of the military personnel, thinking of the Supreme Headquarters and the General every time they face a trial.

This is the seed. We must sow this seed. These were the teachings the glorious Party Center gave in the course of its guidance for the creation of "A True Daughter of the Party."

From that time, opera in the state of a blank page began sprouting from the new seed into stalks.

But there is another question determining the fate of a work and that is the themesong of the work.

In the dawn of a new day the glorious Party Center sent a sheet of paper bearing the lyric titled "Where are you, dear General?"

The Big Dipper so far away shines bright
Father General, where are you?
At the Supreme Headquarters with windows bright?
Dear General, where are you?

In the forest a thousand li behind the enemy line night is old
Our General, where are you?
The chillier blows the autumnal wind
The dearer we crave your warm fold.

...

The pangch'ang "We hold dear to heart our ever unchanging red mind forever dedicated to revolution" provided by the glorious Party Center in the revolutionary opera "Sea of Blood"; the scene in which Ul-nam falls with the heartrending last cry "Mother!"; the actions of the mother calling in anguish her son Ul-nam who is felled by enemy bullet; enter rushing in Kap-sun, embraces her dead brother Ul-nam and speaks her heartbreaking line "Dear Ul-nam, pull yourself together. I am here, your sister. Won't you try to open your eyes just once? Dear Ul-nam!" How poignant, how touching!

As every one of us has seen, there is a scene in revolutionary opera "Forest, Talk!" in which the daughter is being awakened.

This is a precious scene provided in entirety by the glorious Party Center.

Instructing that instead of awakening the daughter unthinkingly, there must be an agonizing moment of hesitation whether or not to awaken her, the glorious Party Center provided the pangch'ang lyric spelling it out for this crucial scene and went on to teach that following her awakening, she be given a revolutionary assignment and that she, too, leave home to carry out her assignment.

As father and daughter leave home for revolution, they sing "It is glory to live on the road to revolution; it is glory to die on that road." As the pair sings, how much higher has the plane of their mental world become than before? That is why the scene in which the daughter is being awakened is the most crucial scene of this opera.

After seeing revolutionary opera "Sea of Blood," the great leader praised the dance as harmoniously arranged in the opera, and recommended harmonious

arrangement of dance in future works of opera, because it would enhance the thrust of the cast of characters in many ways.

How magnificent and how moving are the Paektu-san dance in Act I of revolutionary opera "Sea of Blood," the dance in the scene of Kkot-puni's dream in revolutionary opera "Flower Girl," and the mass dance with mass singing in the final scene of the revolutionary opera.

This is so because under the energetic guidance of the glorious Party Center dance, glued to the chuche ideological contents of revolutionary operas, has become energetic dramatic dance providing many-sided reflection of life and stimulating the play.

Also, this is so because dance is an energetic means, in combination with pangch'ang, of presenting a unique formative and rythmic picture of the noble and beautiful mental world of the hero or heroine and his or her character development.

Unique fine arts in the area of the "Sea of Blood" opera stage designing were created on the highest standard. Also, the role of the orchestral music was developed and enriched to a new higher level. Our style dramatic organization based on a new opera production system and on organization of our national ethos and revolutionary thought ...

The principle and ways and means of creating operas elucidated by the glorious Party Center are truly great and unique, indeed.

Our revolutionary artists worked on the creation of the "Sea of Blood" opera every day in the infinitely warm affectionate fold of the great leader and the glorious party and they sing of the greatness of the "Sea of Blood" operas before the whole world. In the process, they have undergone tremendous growth politically, ideologically, culturally and artistically.

The great leader of revolution Marshal Kim Il-song taught as follows:

"We have outstanding mature artists and also a large number of competent rising artists. These young rising artists are promising buds we must tend with meticulous care in rearing. The future belongs to the young. We must spare no labor or time in bringing up the rising artists and we must boldly give them assignments."

It is the fatherly leader who has bestowed the rewarding political life upon our artists, once victims of the heavy-handed humiliating treatment of Japanese imperialism and exploiting classes in bygone days, and who implanted in every heart the kindling coal of revolution, lifting up our arts to what people call "the throne of world arts." Embracing buds of the rising generation in his infinitely affectionate bosom the fatherly leader is now rearing them as the heroes and heroines of revolutionary operas and well-known, able artists.

The great leader assigned a perfectly common girl to play the role of Kkot-puni in revolutionary opera "Flower Girl," adapted from one of the immortal revolutionary classics personally written by him amid the formidable flames of the anti-Japanese revolutionary struggle. He brought up the girl as an accomplished heroine of revolutionary opera who powerfully captured audience's hearts. With such implicit political trust the great leader brought up a common girl student as the heroine of a revolutionary opera and furthermore, bestowed the highest glory on her by making her a member of the Korean Workers Party.

Such implicit political trust, such high glory, are by no means limited to one young girl, the heroine of revolutionary opera "Flower Girl."

This implicit trust of the great leader and the warm affectionate concern of the glorious party also brought the role of the heroine of revolutionary opera "A True Daughter of the Party" to a young, inexperienced actress who had just started her stage life, and trained the young actress, who never before played any significant role in singing or acting, as if she were a baby just beginning to walk, helping her with attention and guidance in every stanza of songs and every move in acting on the stage.

This implicit trust and this warm love at last opened the door for her to reach a high standard of artistically acting out the lofty mental features of a party member forever loyal to the great leader, to grow up as a glorious party member in the course of her daily routine of rewarding creative operatic activities, and to personally feel with all her heart the mental world of the heroine, a member of the Korean Workers Party, the party of great Comrade Kim Il-song.

Truly, the heroes and heroines, writers and artists of the "Sea of Blood" revolutionary operas born of the implicit political trust and concern of the great leader and the glorious Party Center are growing up as the creators of genuine revolutionary arts, creators making their intelligence and abilities blossom to their hearts' content.

Enjoying the highest glory of showing, first to the great leader, many new operas created in the pattern of the revolutionary opera "Sea of Blood" on the principle of the "Sea of Blood" opera which ushered in a new era in the global history of opera, the highest glory of the generous congratulations and high appraisal of the fatherly leader, the genuine revolutionary artists of the leader sing with all their hearts of the new age of the "Sea of Blood" operas. How prideful they are!

In addition to having bestowed such high glory and happiness upon our artists, the fatherly leader and the glorious Party Center look after every aspect of their lives, with the love of a natural father, sparing them any inconvenience.

In order that composers may write outstanding pieces of music, the fatherly leader and the glorious Party Center not only give them detailed teachings, but also bestow great love and concern upon them by arranging for them to live at rest centers at scenic spots to do their composition work.

The fatherly leader and the glorious Party Center bestow every paternal love and concern not only upon composers but also on all the other writers and artists such as producers, choreographers, dancers, actors and actresses.

Still not completely assured, the fatherly leader frequently uses the telephone in the dead of night or in the wee hours of the morning to inquire after the health of the actors and actresses, to make sure no comrade is ill.

When our artists are abroad for performances in foreign countries, he personally telephones to inquire after them individually by name, and what is more, when New Year's Day approaches he sends a special airplane to bring them home in time for the holiday. There are not enough words to describe this great love of his.

When it heard an actor had a poor appetite while on a foreign travel, the glorious Party Center sent by plane cucumbers and soybean paste mixed with red peppers.

Could there be any love, any benevolence, greater than this, anywhere in the whole world?

It is such deep love, such warm affectionate concern with which our artists enjoy a rewarding life, making their intelligence and abilities blossom to their hearts' content.

It is in the midst of such great love and concern, love and concern that could not be repaid in full in tens of thousands of generations, that the "Sea of Blood" revolutionary operas of the age of chuche forever thrive and flower.

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APPEARANCE LISTS FOR DPRK PERSONALITIES

[The following lists of DPRK government and KWP officials have been extracted from Korean language sources published in Pyongyang. Order and titles of the original source have been preserved, but names have been presented in tabular form for ease of recognition.]

APPEARANCE LISTS

ROMANIAN AMBASSADOR'S BANQUET--Invited to a banquet given by the Romanian ambassador to the DPRK to commemorate the 32nd anniversary of the Romanian Socialist Republic were the following:

Kim Tong-kyu	comrade
Yang Hyong-sop	"
Ho Tam	"
Yi Ch'ang-son	functionary of the sector concerned
Kang Hui-won	"
Kim Kil-hyon	"
Chang Chong-hwan	"
Han Su-kil	"
Yi Ki-son	"
Kim Yong-sun	"
Kim Pu-kil	"

[Pyongyang NODONG SINMUN in Korean 25 Aug 76 p 3]

RAMON CASTRO DEPARTS--Present at the airport for the departure of Ramon Castro on 24 August were the following:

Chong Chun-ki	comrade
So Kwan-hi	functionary of the sector concerned
Kim Kuk-hun	"
Han Si-hae	"
Yi Ki-ch'ang	"

[Pyongyang NODONG SINMUN in Korean 25 Aug 76 p 3]

RAMON CASTRO WELCOMING RALLY--Attending a welcoming rally for Ramon Castro in Pyongyang were the following:

Chong Chun-ki	comrade
So Kwan-hi	functionary of the sector concerned
Kim Kuk-hun	"
Kang Hui-won	"
Han Si-hae	"
Yi Ki-ch'ang	"
Wang Kyong-hak	"

[Pyongyang MINJU CHOSON in Korean 24 Aug 76 p 5]

UNIFICATION GROUPS MEET--Participating in a joint meeting of the central committee of the Democratic Front for the Unification of the Fatherland and the Fatherland Peaceful Unification Committee were the following:

Kang Yang-uk	comrade
So Ch'ol	"
Hwang Chang-yop	"

Also attending were responsible functionaries of friendly political parties and mass organizations. The meeting was chaired by Hong Ki-mun, chairman of the Fatherland Peaceful Unification Committee. A report was given by Ho Chong-suk, director of the secretariat of the central committee of the Democratic Front for Unification of the Fatherland. Participating in the discussions were Kim Song-nyul, representative of the Korean Democratic Party; Kang Chang-su, representative of the Ch'ondogyoist Ch'ong-u Party; and Kim Kuk-hun, representative of the Korean Trade Union Federation.

[Pyongyang NODONG SINMUN in Korean 6 Sep 76 p 1]

BULGARIAN EMBASSY PARTY--Invited to a cocktail party hosted by the Bulgarian ambassador to celebrate the 32nd anniversary of the socialist revolution in Bulgaria were the following:

So Ch'ol	comrade
Kim Ch'ol-man	"
Ho Tam	"
Kong Chin-t'ae	"
Kye Ung-t'ae	functionary of the sector concerned
Chong Song-nam	"
Kang Hui-won	"
Yi Hwa-son	"
Kim Yong-sun	"
Ch'ae Ch'ang-pok	"

[Pyongyang NODONG SINMUN in Korean 8 Sep 76 p 4]

NATIONAL DAY REPORT MEETING--Seated on the speakers' platform at a central report meeting to commemorate the 28th anniversary of the founding of the DPRK were the following:

Kim Il	comrade
Kim Tong-kyu	"
Kang Yang-uk	"
Pak Song-ch'ol	"
Ch'oe Hyon	"
O Chin-u	"
So Ch'ol	"
Yi Yong-mu	"
Hyon Mu-kwang	"
O Paek-yong	"
Han Ik-su	"
Kim Yong-nam	"
Kim Ch'ol-man	"
Kang Song-san	"
Ho Tam	"
Kong Chin-t'ae	"
Yun Ki-pok	"
Yi Chong-ok	"
Hwang Chang-yop	"
Chon Ch'ang-ch'ol	secretary, standing committee, SPA
Kang Chang-su	chairman, Ch'ondogyoist Ch'ongu Party
Ho Chong-suk	director, secretariat, Fatherland Front

[Pyongyang NODONG CH'ONGNYON in Korean 9 Sep 76 p 3]

NATIONAL DAY BANQUET--Attending a banquet given by the State Administration Council to mark the 28th anniversary of the founding of the DPRK were the following:

Kim Il	comrade
Kim Tong-kyu	"
Kang Yang-uk	"
Pak Song-ch'ol	"
O Chin-u	"
So Ch'ol	"
Yi Kun-mo	"
Yon Hyong-muk	"
Hyon Mu-kwang	"
O Paek-yong	"
Han Ik-su	"
Kim Yong-nam	"
Kang Song-san	"
Ho Tam	"
Kong Chin-t'ae	"

Yun Ki-pok	"
Yi Chong-ok	"
Kim Hwan	"
Hwang Chang-yop	"

[Pyongyang NODONG SINMUN in Korean 10 Sep 76 p 1]

CONDOLENCES AT PRC EMBASSY--Accompanying Kim Il-song to pay their condolences on the death of Mao Tsetung at the PRC embassy in Pyongyang were the following officials:

Kim Tong-kyu	comrade
Kang Yang-uk	"
Pak Song-ch'ol	"
O Chin-u	"
So Ch'ol	"
Yi Kun-mo	"
Yon Hyong-muk	"
Yi Yong-mu	"
Chon Mun-sop	"
Hyon Mu-kwang	"
O Paek-yong	"
Han Ik-su	"
Kim Yong-nam	"
Kim Ch'ol-man	"
Kang Song-san	"
Ho Tam	"
Kong Chin-t'ae	"
Yun Ki-pok	"
Yi Chong-ok	"
Kim Hwan	"
Hwang Chang-yop	"

[Pyongyang NODONG SINMUN in Korean 11 Sep 76 p 1]

LEADERS EXPRESS CONDOLENCES--The following government and party leaders expressed their condolences on the death of Mao Tsetung at the PRC embassy in Pyongyang on 11 September:

Yi Chin-su	functionaries of Administration Council committees/
Hong Song-nyong	" ministries and central organs
Kim Sok-ki	"
Kye Ung-t'ae	"
Chong Song-nam	"
Kim Kwan-sop	"
Kim Song-ae	chairman, central committee, Women's Union
Ho Chong-suk	functionaries of mass organizations, press, and Pyong- yang party and government

Kim Kuk-hun	"
Kim Si-hak	"
Kang Hyon-su	"
Kang Hui-won	"
Kim I-hun	"

[Pyongyang NODONG SINMUN in Korean 12 Sep 76 p 2]

PRESS, GOVERNMENT EXPRESS CONDOLENCES--Expressing their condolences on the death of Mao Tsetung at the PRC embassy in Pyongyang on 12 September were the following functionaries of the State Administration Council committees and ministries and scientific and press and publications organs:

Kim Ki-nam	functionary
Cho Ch'ang-tok	"
Yi Chi-ch'an	"
Won Tong-ku	"
Pak Yong-sok	"
Yi Ch'ol-pong	"
Ch'oe Chung-kuk	"

Conveying their sympathy were functionaries from the Mining Industry Committee, the Ministry of Electric Industry, the Ministry of Machine Industry, the Ministry of Chemical Industry, the Agriculture Committee, the Railway Ministry, the Land and Sea Transport Ministry, the Committee for Service to the People, the Ministry of Culture and the Arts, the Academy of Social Sciences, NODONG SINMUN, KCNA, South P'yongan Provincial Committee of the KWP, and the South P'yongan Provincial Administrative Committee. [Pyongyang MINJU CHOSON in Korean 14 Sep 76 p 2]

MINISTERS EXPRESS CONDOLENCES--The following responsible functionaries of State Administration Council ministries, central organs and friendship groups visited the Chinese embassy in Pyongyang on 13 September to express their condolences on the death of Mao Tsetung:

Kim Kyong-yon	responsible functionary
Kim Yun-sang	"
Yi Yong-sun	"
Chong Tu-hwan	"
Kim Yu-sun	"

Wreathes were presented by functionaries of the Ministry of Metallurgical Industry, Light Industry Ministry, Communications Ministry, Fisheries Industry, Ministry of Construction Materials, Finance Ministry, Construction Ministry, Materials Supply Ministry, Labor Administration Ministry, Health Ministry, Korea Sports Guidance Committee, and the Central Committee of the Korea-China Friendship Society. [Pyongyang MINJU CHOSON in Korean 15 Sep 76 p 2]

HUNGARIAN MILITARY DELEGATION--Among those greeting a Hungarian military delegation on its arrival in Pyongyang were the following KPA officers:

Kim Ch'ol-man	colonel general, first deputy chief of staff
Chang Chong-hwan	lieutenant general
Yi Tu-ch'an	"
Cho Myong-nok	"
Hwang Ch'ol-san	"
Kim Yong-yon	"
Yi Si-won	major general

[Pyongyang MINJU CHOSON in Korean 15 Sep 76 p 3]

CH'OE YONG-KON FUNERAL COMMITTEE--The following persons were named to the funeral committee for the late comrade Ch'oe Yong-kon:

Kim Il-song	comrade
Kim Il	"
Kim Tong-kyu	"
Kang Yang-uk	"
Pak Song-ch'ol	"
Ch'oe Hyon	"
O Chin-u	"
So Ch'ol	"
Yim Ch'un-ch'u	"
Yi Kun-mo	"
Yon Hyong-muk	"
Yang Hyong-sop	"
Chon Mun-sop	"
O Paek-yong	"
Han Ik-su	"
Yi Yong-mu	"
Hyon Mu-kwang	"
Kim Yong-nam	"
Chong Chun-ki	"
Kim Ch'ol-man	"
Kang Song-san	"
Ho Tam	"
Kong Chin-t'ae	"
Ch'oe Chae-u	"
Yi Chong-ok	"
Kim Hwan	"
Yun Ki-pok	"
Hwang Chang-yop	"
Kang Hyon-su	"
Kang Hui-won	"
Kim Chung-nin	"
Kim Man-kum	"
Kim Pyong-ha	"

Hong Ki-mun	"
Ho Chong-suk	"
Chon Ch'ang-ch'ol	"
Kim Kuk-hun	"
Kim Song-ae	"
Kim I-hun	"
Chi Chae-ryong	"
Yi Tu-ch'an	"
O Hyon-chu	"
Ch'on Se-pong	"
Yi Myon-sang	"

[Pyongyang NODONG SINMUN in Korean 20 Sep 76 p 1]

PAY RESPECTS AT BIER--Paying their respects at the bier of the late Comrade Ch'oe Yong-kon together with Comrade Kim Il-song were the following:

Kim Il	comrade
Kim Tong-kyu	"
Kang Yang-uk	"
Pak Song-ch'ol	"
Ch'oe Hyon	"
O Chin-u	"
So Ch'ol	"
Yim Ch'un-ch'u	"
Yi Kun-mo	"
Yon Hyong-muk	"
Yang Hyong-sop	"
Chon Mun-sop	"
O Paek-yong	"
Han Ik-su	"
Yi Yong-mu	"
Hyon Mu-kwang	"
Kim Yong-nam	"
Chong Chun-ki	"
Kim Ch'ol-man	"
Kang Song-san	"
Ho Tam	"
Kong Chin-t'ae	"
Ch'oe Chae-u	"
Yi Chong-ok	"
Kim Hwan	"
Yun Ki-pok	"
Hwang Chang-yop	"
Kang Hyon-su	"
Kang Hui-won	"
Kim Chung-nin	"
Kim Pyong-ha	"
Hong Ki-mun	"

Ho Chong-suk	"
Chon Ch'ang-ch'ol	"
Kim Kuk-hun	"
Kim Song-ae	"
Kim I-hun	"
Chi Chae-ryong	"
Yi Tu-ch'an	"
O Hyon-chu	"
Ch'on Se-pong	"
Yi Myon-sang	"

[Pyongyang NODONG SINMUN in Korean 21 Sep 76 p 1]

AT BIER OF CH'OE YONG-KON--The following persons were in attendance when a wreath from Hua Kuo-feng was laid at the bier of Comrade Ch'oe Yong-kon by the PRC ambassador to the DPRK:

Kim Tong-kyu	comrade
Pak Song-ch'ol	"
So Ch'ol	"
O Paek-yong	"
Han Ik-su	"
Kim Yong-nam	"
Ho Tam	"
Kong Chin-t'ae	"
Kim Kuk-hun	"
Kim I-hun	"
Yi Tu-ch'an	"

[Pyongyang NODONG SINMUN in Korean 22 Sep 76 p 2]

CH'OE YONG-KON FUNERAL--The following persons attended the funeral for Ch'oe Yong-kon held on 22 September:

Kim Tong-kyu	comrade
Kang Yang-uk	"
Pak Song-ch'ol	"
O Chin-u	"
So Ch'ol	"
Yi Kun-mo	"
Yon Hyong-muk	"
Yang Hyong-sop	"
O Paek-yong	"
Han Ik-su	"
Yi Yong-mu	"
Hyon Mun-kwang	"
Kim Yong-nam	"

Chong Chun-ki	"
Kim Ch'ol-man	"
Kang Song-san	"
Ho Tam	"
Kong Chin-t'ae	"
Ch'oe Chae-u	"
Yi Chong-ok	"
Kim Hwan	"
Yun Ki-pok	"
Hwang Chang-yop	"
Kang Hyon-su	"
Kang Hui-won	"
Kim Chung-nin	"
Kim Pyong-ha	"
Hong Ki-mun	"
Ho Chong-suk	"
Chon Ch'ang-ch'ol	"
Kim Kuk-hun	"
Kim Song-ae	"
Kim I-hun	"
Chi Chae-yong	"
Yi Tu-ch'an	"
O Hyon-chu	"
Ch'on Se-pong	"
Yi Myon-sang	"

[Pyongyang NODONG SINMUN in Korean 23 Sep 76 p 1]

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