

JUCHE REALIST MUSIC: THE POLITICIZATION OF MUSIC IN NORTH KOREA



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Korean Studies
Inter-Department of Korean Studies
Graduate School
Chulalongkorn University
Academic Year 2018
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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต
สาขาวิชาเกาหลีศึกษา สหสาขาวิชาเกาหลีศึกษา
บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย
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Thesis Title JUCHE REALIST MUSIC: THE POLITICIZATION OF MUSIC
IN NORTH KOREA
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จุงมิน โย : ดนตรีสังคมนิยมแนวจูเซ: ความเป็นการเมืองของดนตรีในเกาหลีเหนือ. (JUCHE
 REALIST MUSIC: THE POLITICIZATION OF MUSIC IN NORTH KOREA) อ.ที่ปรึกษา
 หลัก : ผศ. ดร.จักรกริช สังขมณี

ในประเทศเกาหลีเหนือ ดนตรีและบทเพลงมักถูกนำมาใช้อย่างแพร่หลายในฐานะเครื่องมือทาง
 การเมืองที่มีประสิทธิภาพเพื่อการโฆษณาชวนเชื่อ งานการศึกษาว่าด้วยบทเพลงในประเทศเกาหลีเหนือที่
 ผ่านมาจำนวนมากมักมุ่งความสนใจไปที่รูปแบบท่วงทำนองของบทเพลง แนวคิดอุดมการณ์เบื้องหลัง
 ตลอดจนนโยบายทางวัฒนธรรมที่เกี่ยวข้องกับบทเพลง ในขณะที่การวิเคราะห์เนื้อหาของบทเพลงนั้นยัง
 ไม่ได้รับความสนใจเท่าที่ควร วิทยานิพนธ์ฉบับนี้ศึกษาทำความเข้าใจว่าเนื้อหาของบทเพลงในประเทศ
 เกาหลีเหนือนั้นสะท้อนถึงอุดมการณ์ทางการเมืองและปฏิบัติการของการโฆษณาชวนเชื่อโดยระบอบรัฐ
 ของเกาหลีเหนืออย่างไร วิทยานิพนธ์วิเคราะห์เนื้อหาเพลงบนฐานของการเปลี่ยนแปลงและบริบทเชิง
 ประวัติศาสตร์ในช่วงเวลาที่เพลงต่างๆ ได้รับการประพันธ์และเผยแพร่ให้เป็นที่รู้จักอย่างแพร่หลาย
 การศึกษาชิ้นนี้มีเป้าหมายเพื่อสร้างความรู้ความเข้าใจเกี่ยวกับบทเพลงของประเทศเกาหลีเหนือซึ่ง
 เชื่อมโยงกับการเมืองของประเทศ วิทยานิพนธ์ชิ้นนี้ศึกษาบทเพลงจำนวน 100 บทเพลงจากแหล่งที่มา
 หลัก 4 แหล่ง โดยการวิเคราะห์เนื้อหาเชิงคุณภาพ จากการศึกษาพบว่า ในแง่ของการเป็นเครื่องมือ
 เผยแพร่ความเป็นการเมืองนั้น บทเพลงต่างๆ ได้สะท้อนถึงกลุ่มแนวคิดหลักๆ ซึ่งซ้อนทับกัน 7 แนวคิด
 ด้วยกันในการทำงานเพื่อส่งเสริมระบอบการปกครองแบบของประเทศแบบอำนาจเบ็ดเสร็จ แนวคิด
 ดังกล่าวได้แก่ การส่งเสริมแนวคิดการเสียสละเพื่อชาติ การสรรเสริญประเทศและพรรค การสรรเสริญ
 แนวคิดจูเซและสังคมนิยม การสรรเสริญผู้นำ การสรรเสริญกองทัพ การเน้นย้ำถึงการพัฒนาและ
 ความก้าวหน้าด้านเศรษฐกิจและเทคโนโลยี และประเด็นอื่นๆ ที่เกี่ยวข้องกับการยกย่องความเป็นเลิศของ
 ชาติ นอกจากนี้ ในงานชิ้นนี้ ผู้วิจัยยังได้วิเคราะห์สัญลักษณ์ต่างๆ ที่ใช้ในบทเพลงเพื่อสื่อแทนความหมาย
 ต่างๆ ด้วย งานชิ้นนี้เสนอว่าแนวคิดทางการเมืองนั้นสามารถพบได้อย่างเข้มข้นผ่านบทเพลงต่างๆ และ
 เนื้อหาของบทเพลงต่างๆ นั้นก็มักจะถูกประพันธ์ขึ้นในฐานะที่เป็นส่วนหนึ่งของการณรงค์ทางการเมือง
 และการตระหนักถึงภัยคุกคามในรูปแบบต่างๆ ในบริบทของการเปลี่ยนแปลงทางสังคมและการเมืองที่
 เกิดขึ้นทั้งภายในประเทศและจากภายนอก.

สาขาวิชา เกาหลีศึกษา

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ลายมือชื่อ อ.ที่ปรึกษาหลัก

6087533220 : MAJOR KOREAN STUDIES

KEYWORD: North Korean Politics, North Korean Music, Juche Realism, Song Lyrics,
Content Analysis

Jungmin Heo : JUCHE REALIST MUSIC: THE POLITICIZATION OF MUSIC IN NORTH
KOREA. Advisor: Asst. Prof. JAKKRIT SANGKHAMANEE, Ph.D.

In North Korea, music and songs have extensively been used as an effective political tool of state propaganda. Unlike previous research which overlooks the contents of the songs, this thesis examines how their lyrics reflect political ideologies and propaganda operation of North Korean regimes. Their lyrics are analyzed in light of the historical context they were written in and widely perceived. It aims at contributing to the knowledge of North Korean music and its relationship with the politics of the country.

The study analyzes the lyrics of 100 North Korean songs from 4 different sources using qualitative contents analysis. The findings show that, in term of politicization, the songs reflect seven overlapping themes in promoting its authoritative regimes. The themes comprise of raising patriotism, exalting the country and the party, exalting socialism and Juche ideology, exalting the supreme leaders, exalting the army, emphasizing economic advancement, and various topics. Moreover, some of the most widely-used symbols within the lyrics are highlighted. As a result, the study shows not only that strong political themes are often found in the expression of the songs, but also that the lyrics of each song are written as a part of a political campaign and perceived threats in response to changing political and social contexts both internally and internationally.

Field of Study: Korean Studies

Student's Signature

Academic Year: 2018

Advisor's Signature

ACKNOWLEDGEMENTS

Firstly, I would like to thank my thesis advisor, Assistant Professor Jakkrit Sangkhamanee of the Faculty of Political Science at Chulalongkorn University. Without him and his patient guidance, enthusiastic encouragement, and useful critique, this thesis would not have been possible. Moreover, his belief in my work and my abilities has helped me grow both as a researcher and a person.

I would like to extend my thanks to Assistant Professor Yong Yoon of the Faculty of Economics at Chulalongkorn University and Assistant Professor Nithi Nuangjamnong of the Faculty of Social Sciences at Naresuan University. They have given me valuable critique and suggestions regarding the writing of my thesis. Moreover, I would like to offer my special thanks to Professor Philo Kim of the Institute of Peace and Unification Studies at Seoul National University whose passion and erudition helped me understand the complexity of North Korea and sparked my interest in its society.

I would also like to thank Khun Nongluk Boonthiem for her patient answers to my numerous questions regarding the intricacies of Thai administration and language, asked by me at inconvenient times of the day.

Finally, but by no means least, thanks go to my friends, family, and husband for their support and patience.

Jungmin Heo

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CHAPTER I

INTRODUCTION

1. Introduction and background of the study

“Music is essentially the art which is closest to the people, since it has emerged from their work to transform nature and society, and has developed in the course of life. [...]Wherever there is life, there will always be music and songs. In our socialist society in particular, where the people are masters of the country, work itself brings the joy of creation and life itself is a beautiful song. Wherever we go in our country today, militant and revolutionary songs echo loudly in the people’s homes and work places” says Kim Jongil, the leader of the Democratic People’s Republic of Korea (henceforth, DPRK) in his most famous book, *On the Art of the Cinema* (김정일 1988). However, it seems that very few scholars have considered this and conducted an in-depth study of the political use of music in North Korea. This thesis attempts to rectify this by studying a particular aspect of the relationship between music and politics in North Korean, namely how song lyrics are used by the North Korean government.

The choice to focus exclusively on lyrics is not accidental, quite the opposite. It is based firmly on the views of the North Korean leaders themselves, according to whom the lyrics are the most important part of every song and the melody and

rhythm must follow their flow (김일성 1968). Although choosing to focus on the message of the lyrics creates several difficulties, the most important of which will be discussed below, it also makes their analysis a very important undertaking, especially now when state-sponsored bands such as Moranbong are getting more and more recognized and are treated as the face and voice of the regime outside of the DPRK.

However, in order to be able to understand the political aspect of the lyrics properly, we need first to get acquainted with the art style to which regulates them, Juche Realism. As the name of this uniquely North Korean art movement implies, it is informed by Juche ideology and Soviet Socialist Realism. We will turn to them now.

1.1 Juche

Any meaningful discussion of North Korea, be it political, social, economic, or even cultural, would be impossible without even a basic knowledge of Juche (주체), the human-centric state ideology of the DPRK based on the concept of self-reliance.

Although the term ‘juche,’ which means ‘self-reliance,’ was first used by Kim IlSung during a speech in December 1955, Juche as a full-fledged ideological system was introduced at least a decade later.¹ Starting only as a means for Kim IlSung to

1 There are several controversies regarding the origin of Juche ideology. While some think that Kim IlSung firstly used this term in his speech in 1955, others believe that it was his secretary, Kim ChangMan who created the ideology Myers, B. (2015). "North Korea's Juche Myth."

disassociate North Korea from the strong influence of the Soviet Union and China and to make the country appear as an independent, self-governed socialist state, with time Juche started getting more nationalistic and religious overtones. Thus, in the 1970s Juche was promoted as an ideology far superior to the Marxism-Leninism of the Soviet bloc, while a decade later it was promoted as the only way for any human to become genuine, fulfilled human being. Moreover, Kim IlSung was portrayed as the only person who adequately embodies Juche, thus elevating him to the level of a superhuman, initially reminiscent of a buddha but later God in the monotheistic, Christian sense.²

One of the questions anyone would ask himself is, why would the DPRK want to disassociate itself from the USSR and implement a new state ideology? The answer to that lies in the history of Korea. After the liberation from Japanese rule, numerous political parties were struggling to take power in the northern part of the Korean Peninsula. The most influential among them was the Worker's Party created by Kim IlSung, who had the direct backing of the Soviet Union. His party founded the DPRK on December 9th, 1948, after seizing the power of the northern part of the country. The country, like its communist brethren around the world, followed the USSR's political ideology of Marxism-Leninism. Initially, Kim's party was very aggressive in its

² The prominence of Christian borrowings in the religious aspect of Juche seem even more understandable since there was a strong Christian contingent in and around Pyongyang at the end of the 19th and the beginning of the 20th Century. Christianity was so widespread in the city that it was even called "Jerusalem of the East."

implementation of socialist reforms and strictly followed Marxism-Leninism. For example, during that period, numerous scholars who had studied in the Soviet Union returned to North Korea and started teaching Marxist-Leninist thought at the newly established Kim Il-Sung University (신일철 1993). However, as Lee HyeonJu shows, the majority of these people, the same who would create North Korean socialist ideology, had only a very shallow knowledge of Marxism-Leninism (이현주 2006). Nevertheless, this shows that Kim IlSung was very concerned with the ideological education of the masses from the early years of his rule. The reason for it is the fact that right after the Korean War, the North Korean government needed a stable political system to lead and control the social order and mobilize the masses with the most important goal being social reform and eventual socialist revolution.

As shown by the Korean Ministry of Unification's *Understanding North Korea*, in the early years of his rule, Kim followed the socialist political principles rather strictly. For example, like most other socialist countries, especially the ones from the Eastern Block, Kim IlSung's regime established a single monolithic Party which holds all the power in the country and dominates almost all state and social transactions. Secondly, it promoted the idea that the masses should be thoroughly educated or re-educated in the state ideology. Thirdly, all political, cultural, and media processes within the country had to go through The Party and shown through the prism of

Marxism-Leninism. Finally, the organization of the state and the constitution followed the Soviet democratic centralization (통일부 2016).

Having acquainted ourselves briefly with the first few years after the creation of the DPRK, we can now see why the leaders of the country wanted to create Juche. Firstly, they needed it in order to reconstruct society and achieve a real socialist revolution. Thus, according to official North Korean propaganda, Kim IlSung pursued Marxism-Leninism but seeing its imperfections and the fact that it is not fit for the Korean race, he developed his own, far superior, ideology, Juche. However, a more plausible reason might be the fact that Kim IlSung and the Worker's Party wanted to distinguish North Korea from the other socialist countries and stop the influence of the powerful communist states such the USSR and China. In other words, Juche was created due to fear of imperialism, both capitalist or socialist, something which the name of the ideology itself reflects. Thirdly, The Party needed to implement an ideology which pervades every aspect of North Korean life such as politics, economy, society, and culture more thoroughly than Marxism-Leninism ever could. Finally, it needed it to solidify its complete control of the country, for which it stressed the cult towards the leader's personality and later introduced numerous religious elements. This has led some scholars to call Juche KimIlSungism (김일성주의) (권혁인 2013)³.

³ KimIlSungism is defined as the ideology and system of power instituted by Kim IlSung. It is connected with North Korea's socialist revolution and state construction; it is also a system of power that defines the period of his rule over North Korea.

Although Kim IlSung was the person who introduced Juche as an idea, it was Kim JongIl, Kim IlSung's son and heir, who developed it to a full-fledged ideology. He did this through the books *About Juche Philosophy* and *Let's Go Ahead with the Banner of Marxism-Leninism and Juche Ideology* ascribed to him and published in 1982 and 1983, respectively. In these texts, he claims that the creating of Juche opened a new path of freedom for the working classes. Moreover, he says that Kim IlSung founded Juche due to his understanding of the difficulties of the citizens and his immense sympathy towards them. Thus, Kim IlSung claims, Juche is the only proper reflection of the people's ideas, the only ideology that can arouse their revolutionary struggle and help them develop the society (김정일 1997). Furthermore, he also says that the only way to adequately praise Kim IlSung is through the study of his greatest creation, Juche. Finally, the books give the fundamental principles with which Juche is associated. The first of them is that it is a human-centered philosophy, according to which man is the master of everything (김정일 1982), while the second is that Juche is the apotheosis of all human thought, far superseding the limitations that Marxism-Leninism poses on human creativity and freedom (김정일 1983).

Being haphazardly developed to serve different purposes at different times, such as disassociation from the USSR, expansion of the cult of personality, and later the justification of the hereditary rule in the country and the apotheosis of Kim IlSung and Kim JongIl, it is understandable that Juche is full of contradictions and illogical

statements.⁴ Moreover, it makes Juche very vague and convoluted, so vague that it appears that only very few people in the country understand it. Nevertheless, despite this, the ideology remains as one of the most fundamental aspects of North Korean society, one to which everyone should adhere and should never even question.

It is undeniable that Juche is based mainly on socialist ideology, mixing both Marxist-Leninist classless communism with Stalinist totalitarianism. This is seen through the numerous similarities between Juche and the ideologies mentioned above. For example, like all communist countries, North Korea seems to strive towards a complete communist revolution and professes socialism as the antidote to capitalism, imperialism, and fascism. Moreover, North Korea represents its government as a massive totalitarian unity. Besides, following Stalinism rather than Marxism-Leninism, Kim IlSung is portrayed as de facto The Party, this way creating a cult to him, the same way Stalin did before him. However, whereas this personality cult was not very long-lived in Russia, it continues existing today in North Korea.

Despite the commonalities between Juche with the ideologies of the Soviet Union, there are also many significant differences, the biggest among which is the purpose of Juche. Although ideologically the three main aspects of Juche are complete

⁴ This has led many scholars such as Andrei Lankov to say that Juche is not a philosophy at all.

political, economic, and military self-sustenance, in reality, it aims to create a monolithic and all-powerful Party, quasi-religious worship of Kim IlSung, and ultimately close the country in a manner reminiscent of Joseon Dynasty. Apart from these, Lee SangU asserts that an essential difference between Juche and Marxism-Leninism is that, unlike Marx-Leninism, the North Korean regime considers more about the personal volition of revolution and the people who are willing to fight for the historical development. Moreover, whereas Marxism-Leninism aims at creating a classless society, the concept of class is very prevalent in Juche as the ideology classifies the people into those who have an awareness of revolution and the ones who do not. The former are supported, while the latter, their families, and the future generations are denounced and live like outcasts (한상우 1989). Another essential difference between Juche and the other socialist ideologies is that the former is used for the promotion of the uniqueness of the North Korean character and spirit, something which fosters nationalism.

Furthermore, Juche is central to the legitimation of the North Korean hereditary change of power. This aspect of the ideology was developed and used at the beginning of the 1990s when Kim IlSung's son, JongIl, took power from his father. This created a precedent in any socialist country as it goes against some of the most fundamental principles of the ideology. To justify the hereditary succession, the government changed the ideology to portray Kim IlSung as a god-like founder of

Juche and a permanent leader of North Korea. According to this quasi-religious logic, only family members can genuinely inherit the position of leader, something that continues for three generations and is very similar to the concept of divine right or God's mandate from the European Middle Ages.

That way, within less than half a century, Juche grew from an idea to a philosophy of life and finally, to a religious ideology which permeates and influences all aspects of North Korean life.

1.2 Socialist Realism and Socialist Realist Music

Having discussed Juche, now we must briefly turn to the second important factor for the creation of Juche Realism, namely Socialist Realism. As noted numerous times above, North Korea, like most of the other socialist countries, has been influenced both by Marxist-Leninist theory and, arguably to a much more significant extent, Stalinism. This is also very notable in the country's cultural and art policies, which, at least in the first decades after the creation of DPRK, follow the USSR's Socialist Realism very strictly. Therefore, it is vital for us to get acquainted with this movement.

Although the term Socialist Realism as an art movement was first introduced in 1932 and fully codified as the only official USSR type of art in 1934, its beginnings are

much earlier, dating from the time of Marx and Engels. For example, in one of his letters to Margaret Harkness from 1888, Engels muses on the type of art best fit for a socialist country. Thinking about this, he says that realist art should present “not only truth of detail, but also the faithful reproduction of typical characters in typical circumstances.”(1888) However, even if the seeds for Socialist Realism existed from the time of Engels, the freedom of artistic expression in the USSR was respected, even promoted, up until the 1930s.⁵ However, with the arrival of Stalin, the majority of the experimental art groups, such as the numerous Russian Futurists, were disbanded and the state-controlled and state-serving Socialist Realist movement was installed as the Soviet Union’s only acceptable art.⁶ The primary guideline for Socialist Realism codified at The Party Congress of 1934 and created by Andrei Zhdanov can be taken as the starting point for this process. According to it, every Socialist Realist piece of art must contain four main characteristics namely, to be understandable for the working classes, to portray scenes from the masses’ everyday lives, to be realistic in nature, and to support the aims of the Communist Party (문성호 2001). Although initially aimed only at literature, something which shows The Party’s belief in this art-form as the most important vehicle for propaganda, the guideline was later expanded to include all forms of art, including music. As it can

5 One only ought to think of the numerous avant-garde artists, such as Léon Theremin, during Lenin’s rule who went much further in their artistic experiments than their European counterparts, especially in the field of music.

6 Some have argued that the state enforcement of Socialist Realism was done not only in order to control the masses but also as a way to deal away with the numerous experimental art movements in Russia who not only didn’t serve any political purpose but also might have been against Stalin’s rule.

easily be seen, with the creation and codification of Socialist Realism, art stops being a means for the personal expression of the artist and becomes a political tool of The Party. The second important way in which art was made to serve The Party was through the creation of unions which controlled the creation and publishing of art, including music. However, before continuing, we should note that although Socialist Realism officially the only state-approved art in the USSR, there always existed fringe groups who pushed the boundaries of and went against it and its principles. The same, as we will shortly see, cannot be said in the case of North Korea, where the socialist realist and later Juche realist art seems to be the only existing type of art.

The most notable, and widely discussed, aspect of the 1934 guideline is its third point. According to it, Socialist Realist art must be realistic in a representational sense, meaning that it need not show the actual situation of its subjects, especially the proletariat, but show their reality in its revolutionary development (Taylor 2007). What this means is that the artists need not, and later must not show any of the ways the common folk suffer or die through the rule of The Party. As a result, for example, no pieces of Socialist Realist art should portray the malnutrition or starvation of the citizens or reflect the fear from the constant eyes of the secret service that was widespread in the USSR. Instead, it should represent the spirit of the people, their life during the perfect, utopian time when communism is fully embraced and achieved. This wording leaves the 'reality' depicted in the piece of art

to be interpreted as wished by the artist and by extension, The Party, meaning that it can be freely used for propaganda purposes. Furthermore, with the evolution of Stalinism as an ideology, Socialist Realism became a fundamental part of the creation of the cults of Lenin and Stalin, something that has undoubtedly influence the North Korean Juche and Juche Realism.

North Korean cultural policy uses the fundamental aspects of socialism realism, focusing primarily on the last two. From its inception, the Worker's Party uses art in order to promote and implement socialist thought, disallowing any fringe or countercultural art movements. Moreover, in North Korea Socialist Realist art, and later Juche Realist art, is used to a much stronger degree to show the supremacy of socialism over the decadent and inferior capitalism. Han SangU points out the three principles of Socialist Realism in Korea. First of all, it should reflect reality, both the process of revolution but also a more realistic kind of existence. Moreover, according to him, the primary goal of early Socialist Realism in North Korea is to make this type of art essential for society. Secondly, Socialist Realism should always put a positive communist protagonist at its center. Thirdly, and arguably most importantly, it has to educate the masses to communist ideology or at least the supremacy of this ideology (한상우 1989).

Although the theory and practice of Socialist Realism in Korea were initially very similar to those in the Soviet Union, with time they developed and were given

specific Korean characteristics. The most important among them is the fact that whereas both Korean and Soviet Socialist Realism should propagate revolutionary ideas and encourage the people to construct a perfect communist society, in North Korea the art should also emphasize and exalt the specific cultural tradition of the country and the greatness of its ethnicity. This is in stark contrast with the majority of the anti-nationalist ideas that are the foundation of socialist realist art.

This reshaping of Socialist Realism in North Korea is very visible in the field of music. Like in Russia, in order for a piece of music to be published, it needs to be party-oriented, class stratification-oriented, and public-oriented (한상우 1989). Thus, following the Soviet understanding of the last, it means that the music should be not only easily understandable for the masses, but also simple, easy to remember, and without any self-serving artistic qualities to it. However, in North Korea, it also means that it should employ melodies and imagery that is close to the masses, in other words, traditional Korean folk melodies and instruments as opposed to modern or Western ones. Moreover, all musical pieces were to be accompanied by singing, which explains and promotes socialism to the people, something which was not considered compulsory in the Soviet Union. Thus, as it can be easily seen, Socialist Realism was not merely transplanted in North Korea but underwent a long process of evolution, which eventually led to the creation of Juche Realism.

1.3 Juche Realism and Juche Realist Music

Having gotten acquainted with Juche and Socialist Realism, we can finally discuss their amalgam, Juche Realism. As its name implies, Juche Realism is an art movement which reflects the life of the North Korean society in its revolutionary development as well as follows the principles of Juche ideology strictly (김정일 1991). Thus, just like Socialist Realism in the past, it is a powerful tool for the promotion of the ruling party's ideas. Even more, as noted both briefly above and discussed in more detail below, it is arguably more successful than Socialist Realism both in conveying the political aims of The Party and also in its longevity and cultural influence. This is mainly because all three North Korean leaders were very actively involved in the cultural policy of the country and understood the power of using art, especially in the form of music, for political purposes.

Although initially used as a synonym to Socialist Realism, with the evolution of Juche itself, Juche Realism started being portrayed both as grounded in Soviet Socialist Realism but also superseding it, in the same way as Juche supersedes Marxism-Leninism. As such, Juche Realism is considered to be the pinnacle of art and the only possible art-form that can lead people towards becoming self-sufficient and fulfilled human beings.

As mentioned above, the introduction of Juche music in North Korea was a gradual process which started with the government's emphasis on traditional Korean

melodies and instruments, used to solidify North Korea's unique identity and promote nationalism. Only later, after Kim IlSung's position as the leader of the country was strengthened, and the influence of Kim JongIl became stronger, modern and western melodies started being used. However, up until recently, they were always perceived as subordinate to the traditional melodies and structures.⁷

Juche Realist music can mainly be classified into four categories - traditional North Korean music, Western music, usually influenced by China and the Soviet Union, music which combines Korean melodies and instruments with Western ones, and Western-style music composed by North Koreans. All these types of music share a few significant similarities. Firstly, they emphasize traditional Korean melodies and instruments. This emphasis is so strong that in the cases when Western music is used, it is always reworked in a Korean manner, for example by making instruments created for the chromatic scales play only the Korean pentatonic scale or rewriting Western pieces to accommodate the pentatonic scale. According to the official North Korean explanation, this is done so it is easier for masses to understand the music. On a deeper level, it is also done to show the superiority of Korean art and culture over that of other nations, especially the European ones. Secondly, there is an exact and somewhat inflexible set of rules the composers of any musical piece should follow if they want their music to be performed and published. For example, their

⁷ The full acceptance of Western music and instrumentation in Juche Realism was fully accepted only after Kim JongIl.

compositions should be easily accessible and understandable by all layers of society and must have very catchy and memorable melodies. The melody should be so memorable that the listeners should remember it from the first listen and be able to recall it for a long time. The lyrics, too, should be straightforward and understandable, using simple words and familiar imagery. They should deal with subjects such as labor, the Worker's Party, the leader, and other common political topics. Also, as shown by Han SangU, all music after Kim JongIl should be created in a quick, hurried fashion as this is considered the most productive, efficient, and creative method for writing music (한상우 1989).

Another significant aspect of Juche Realist music is its emphasis on communalism. This is seen not only by the fact that there seldom are soloists in North Korean music, but also that many songs and the majority of the longer-format pieces are often written by a team of composers. The reason for this is at least twofold. Firstly, it shows that Juche, reflecting traditional Korean values, emphasizes the group as opposed to the individual. This unquestionably has its basis in Communist thought, but it might be as equally influenced by Confucianism as communalism is a feature of all Confucian societies, irrespective of their political structure. Secondly, it is a secure way of controlling the artists and stopping them from putting capitalist, anti-government, or individualist messages in the art. Thus, in a way, it works as a very safe and efficient method for initial censorship.

As briefly mentioned a few times above, the lyrics play a crucial aspect of Juche music. They are of such importance that the melody is considered only as a background to or a vehicle of the messages conveyed in the lyrics. Listening to any song, one readily sees that the music follows the theme and rhythm of the lyrics rather than the other way around. Moreover, it is a ubiquitous practice in North Korea for each concert to have at least two screens showing two different, yet connected messages, one pictorial and one written. The first screen, usually situated above the stage, shows the lyrics to the songs in real time in a way akin to karaoke. This is done not only to emphasize the message of the songs but also as mnemonic device helping the audience memorize the lyrics faster. The screen behind the stage usually shows either places or acts of great national importance or pride, such as the sacred Mt. Paektu or pictures of the leaders of the country. All this shows that, as argued by Han SangU, in the eyes of The Party, Juche Realist music has one and only one purpose - the propagation and dissemination official state law, a critique of imperialism, and the praise of the regime (한상우 1989).

1.4 Developments in North Korean music

Before discussing how North Korean song lyrics reflect the political climate of the country, it is necessary to discuss the music's historical background. In this section, we will describe how the music has developed and changed during the rule of the three generation of Kim leaders, thus giving a better understating of North Korean

music. Moreover, this discussion will show when the politicization of music began and how it deepened.

1.4.1 Music during Kim IlSung's rule

One of the first things Kim IlSung did after the end of the Korean War was to launch the Chollima Movement (천리마 운동)⁸ and to introduce propaganda songs which spoke of the greatness of the movement and influence the war-stricken populace to become more efficient and selfless laborers. As seen, from the inception of the DPRK, music and politics were closely related and the former worked as an advertisement for the regime. Moreover, as we mentioned above, due to the close relationship between the Soviet Union and North Korea, during the beginning of Kim IlSung's rule, all fields of art, including music, were heavily influenced by Soviet art. This is easily seen by the adoption of Socialist Realism as the state-approved form of art and the creation of state-approved and sponsored composers' guilds and organization in the model of 1930s Russia such as the National Symphony Orchestra (국립교향악단), the National Theater (국립예술극장), and The Institute for Classical Joseon Music (조선고전악연구소).

⁸ The Chollima Movement was introduced right after the Korean War by Kim IlSung. Named after an East Asian mythological horse, its official aim was to encourage the people to work tirelessly towards creating a socialist society. However, another reason for the creation of the Movement might be the dwindling financial aids and the desire of Kim IlSung to separate himself from the influence of the USSR.

During this period, the government banned imperialistic and bourgeois music and issued numerous state slogans against it. Many of them can be found in *The Directions for Establishing National Culture and Arts*, attributed to Kim IlSung. Some of the most famous ones include ‘the arts should exist for The Party and public,’ ‘the arts should be an ideological weapon to educate the people,’ ‘the arts must correctly reflect the position of Party and political system rightly’, ‘we must develop and struggle against the bourgeois ideology and find out the way to improve our arts and music-making principles that can fit for socialist society,’ and numerous others (한상우 1989). This clearly shows that at the beginning of his rule, Kim IlSung wanted to introduce and emphasize the foreign socialist ideology.

Together with that, he did several reforms aimed at protecting the national identity of his people and eventually raising their nationalistic spirit. This is most clearly seen through the creation of the *Mansudae Art Troupe* (만수대예술단) in 1969. Created by Kim IlSung, this troupe is a good representative of his cultural policy since it has performed some of the most famous classical North Korean operas, including the revolutionary opera *The Flower Girl* (꽃파는 처녀), whose libretto is attributed to Kim IlSung himself. This opera, together with *Sea of Blood* (피바다), also attributed to the leader, is considered among the greatest masterpieces of North Korean art for they represent Juche ideology in a comprehensive, yet accessible way. Moreover, their

release coincides with the middle of Kim's rule and the beginning of the crystallization of Juche as a state ideology.

Another thing the two operas share is the fact that they show the beginning of the emphasis on traditional Korean folk music as opposed to European one. As a result, both operas employ heavy use of traditional Korean instruments and motifs, together with the *bangchang* (방창), an off-stage commentator who explains in detail the actors' emotions, thoughts, reasoning, and actions. Thus, by giving the audience a detailed account of the characters' inner worlds, the *bangchang* in a sense robs them from one of the most critical aspects of art, namely the individual reading and understanding of the piece. Instead, he feeds them with the state-approved understanding of the opera. This clearly shows that from its early years, The Party removed any freedom of personal interpretation of the message of the songs and instead used music as a means for educating the masses. The education was further strengthened by the fact that the citizens were politically obliged to attend the operas mentioned above relatively often (한상우 1989).

A third thing that characterizes the music during Kim IlSung, and something which continues to be readily visible up to this day, is the creation of hymn-like songs for the leader. According to Jeong CheolHyeon, these songs started being created en masse during the early years of Kim IlSung's rule when his status of a great leader

was not solidified yet, and there still existed opposition groups within the Worker's Party. Thus, in order to establish a uniform rule, Kim wrote a discourse on how to create music which led to the creation of numerous songs that laud the greatness of the leader (정철현 2005). One of the most famous songs from this period is *Song of General Kim IlSung* (김일성장군의 노래). Believed to have been created as early as 1946 and written by the journalist Lee Chan due to the demand of the people to have a song through which to praise their leader, the song continues to be immensely popular even now.⁹ This song not only gives the beginnings of the personality cult to the leader but also sows the seeds for Kim IlSung's later deification as the eternal leader of the country through the refrain "so dear to all our hearts is our General's glorious name, our own beloved Kim IlSung of undying fame."

Furthermore, in the later years of his rule, the leader started portraying himself as a fatherly figure who works tirelessly in order to alleviate the difficulties of his children, the North Korean people. This mixture between the Confucian concept of filial piety with Christian imagery not only deified him but also meant that due to the Confucian background of the country, virtually no one was able to oppose or even question him.

⁹ This can be seen in the May 1980 issue of Choson Art Magazine (조선예술)

1.4.2 Music during Kim Jongil's rule

Following the example of his father, Kim Jongil used music as the easiest and fastest way to mobilize the people and achieve his goals. Yet, whereas Kim IlSung used music to establish and solidify his rule, he used it to overcome political and economic hardships. The first of them is the need to justify his father's transmission of authority to him. Also, his rule faced numerous economic crises such as the collapse of the Soviet Union, the economic opening of China, and many natural disasters that led to one of the worst famines in Korean history, known as the Arduous March. Thus, under these circumstances, Kim Jongil needed a policy that will lead the public, increase social solidarity, and maintain the social system.

1.4.2.1 Music for overcoming hardships

One of the first things Kim Jongil did through music, similarly to his father, was to justify his accession as the leader of the country. Yet, his job seemed more difficult as he not only had to justify a de facto hereditary transmission of power in a socialist state but also to pacify the masses who both mourned the death of their beloved leader and were undergoing a terrible famine. To do so, he introduced a political slogan that asked people to 'overcome obstacles with music' while releasing many songs such as *The Leader Will Always be with Us* (수령님은 영원히 우리와 함께

계시네) and *Where are You, General?* (어디에 계십니까 그리운 장군님).¹⁰ These simple, repetitive songs were used as a therapy against the sadness of the people, but also as a straightforward reminder that Kim IlSung is, in fact, eternal. Moreover, the government released many comedies and held big laughing contests that aimed at distracting the people from difficult times (한상우 1989). Finally, it released several songs such as *Carry on the Arduous March* (《고난의 행군》 정신으로) which aimed at making the famine seem both a heroic process and a trial of spirit.

According to Gwon OSeong, although Kim JongIl pursued the ‘Hidden Heroic Literature’ project to overcome this crisis and justify the hereditary system, using music proved much more efficient than using literature for his political intention. This was because the people could not relate to the often hyperbolized and unrealistic found in the literary pieces from the period of the Hidden Heroic Literature project. Moreover, the sheer length of the books made it much more difficult for the government to disseminate the messages it tried to promote (권오성 2001).

1.4.2.2 Songun music

The Songun Music Policy, introduced through the Korean Central News Agency, is, without a doubt, the most significant music policy created during Kim JongIl’s rule.

¹⁰ *Where are You, General?* (어디에 계십니까 그리운 장군님) is the main theme song of *A True Daughter of The Party* (당의 참된 딸) which is one of the five great revolutionary plays. Composed and written by Kim JongIl, it can be seen as representative of his politics .

Announced on May 29th, 2000, it states, “Joseon is a country that has many songs, and the people can overcome all difficulties through songs ... music is as important as political ideology and gun barrel. Our great leader Kim Jongil created this music policy. Thus music policy will lead us to victory and better tomorrow.”(2000)

Through this policy, the already political music of North Korea becomes even more politically-charged. This is done through many catchy and straightforward songs such as *The Way to Victory* (승리의길), *My Fatherland Songun* (선군의 나의 조국아), *Answer Loyalty “I Understand”* (충성의 대답소리 알겠습니다), and numerous others, which contain very militaristic and simple lyrics. Moreover, the policy culminated in the creation of the short-lived *Unhasu Orchestra* (은하수관현악 단) most famous for three things: the song *Higher and Faster* (더 높이 더빨리), for being one of the first North Korean pop bands, and for being disbanded and its members possibly killed immediately after the death of Kim Jongil.



As seen above, Songun Music Policy can be considered the pinnacle of the politicization of North Korean music. This is because the majority of the songs made after the Songun music policy, while having the same themes and agendas like the ones written before them, such as fostering nationalism or raising the love towards the leader, they also aim at militarizing the people and fostering a desire for war in them. Moreover, through these songs, Kim Jongil starts introducing new laws and the then-new military-first mentality. The beginning of this fierce politicization by Kim

Jongil can be traced at least to the end of the 1980s and the beginning of the 1990s when he wrote many little-known texts dealing with music and art in general.

The first of them is *About the Theatrical Arts* from 1988. In it, Kim says that all aspects of art, be it literature, film, drama, theater, music, or dance, should continuously reinvent themselves and create new ideas that serve and educate new generations based on the new demands of the time. Moreover, he says that even in the realm of theater, music is very significant as it can describe and relate to human life most naturally and lyrically (김정일 1988).

Three years later, he published *Musical Art Theory*, which focuses almost exclusively on the political use of music. This text consists of four chapters which deal with Juche music, composition, performance, and vocalization methods. Apart from giving the fundamental principles for creating North Korean music, in it, he also systematizes North Korean music and gives a very detailed and strict regulation for the creation of music. The book has become so influential that it seems to be still studied and used by contemporary North Korean composers and policy-makers. Moreover, the main idea that would lead North Korean music for the next decades can be found on the opening page of the text. According to it, ‘music should support people in becoming independent and educate them. Everyone should be able to understand music and enjoy it.’(김정일 1988) This statement also links Juche

directly with music, saying that music should propagate Juche, reflect the Juche era, and that real music without Juche would be impossible.

As can be seen, by using music strategically and systematically and writing numerous texts on art theory, Kim Jongil managed to reach the peak of the politicization of music, started by his father. Thus, he managed to stabilize his father's musical policy and to create numerous strict rules which all composers and lyricists still need to follow rigorously (전영선 2007).

1.4.3 Music during Kim JongUn's rule

After Kim JongUn seized power at the end of 2011, both scholars of North Korea and the mass media at large were skeptical and predicted a collapse of the country in the near future. However, through a number of brilliant moves, many of which including the use of music, he managed not only to justify his accession to the proverbial throne of North Korea but also to present himself as a unique and modern type of leader. For example, soon after becoming the leader of the country, Kim JongUn introduced a new 'open' music policy which focuses on popular styles such as electronic and pop music rather than traditional ones such as marches and opera. This was made in order to differentiate himself from his predecessor but also to appear as an open-minded and friendly leader to the younger generations of North Koreans, who have grown up with bootlegged pop music from South Korea.

Like in politics and economy, in music, too, he focuses on concepts such as ‘change’ and ‘breakaway’ which aim at presenting his policies as different from those of his father and grandfather (전영선 2012). This can be seen through the of Unhasu Orchestra, created by his father, and the creation of Moranbong, the state-sponsored pop band used for the dissemination and representation of his new politics. Tellingly, the band was first introduced to the public during a New Year Greeting Event, aired on TV. This is rather important as the same program is used by the previous leaders to announce significant new plans and policies.

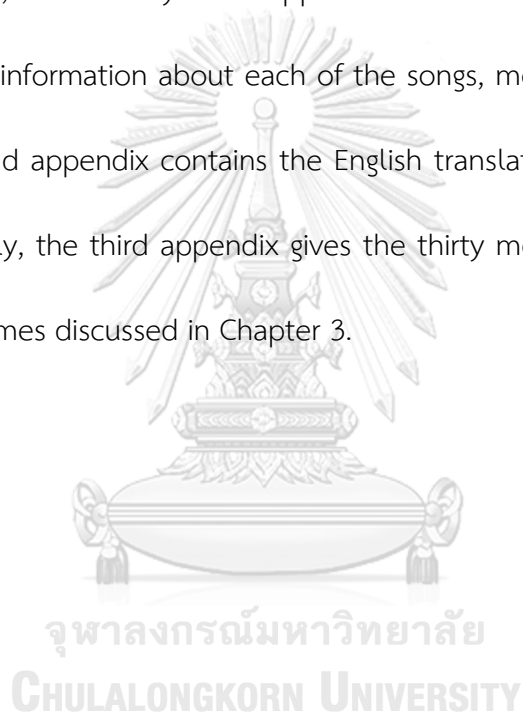
The first performance of Moranbong was a great success, especially with the younger generation, both due to the fast tempo of the songs and their modern clothes, makeup, and hairstyle. During their first performance, the band used electric instruments such as violin and viola and performed a rendition of *Gonna Fly Now*, the theme song from the American movie *Rocky* (dir. John Avildsen, 1976). In order to appease some of the older generations, who were shocked by the seemingly capitalist and imperialist aesthetics of the band, Moranbong performed a modern retake of *Echo Among the Hills* (산울림), a song which is very popular with the older generations of North Koreans. Finally, in order to show that the regime will not break with the main ideas of North Korea, the band performed the song *Without a Break* (단숨에) which speaks of the economic and technological developments which the new regime will bring without breaking with the roots of Juche and Songun.

Furthermore, as Kim has shown through his constant use of Moranbong as the de facto face and voice of the regime, he is almost exclusively focused on the use of music for the propagation of politics, as opposed to his father, whose biggest passion was cinema. One of the reasons for his choice of music might be the fact that it is one of the easiest and cheapest mass-consumed art-forms. Being also much more condensed than a movie or a novel, for example, and also not as attention-grabbing as them, it is the perfect vehicle for political propaganda. This, in turn, has led to a wealth of Korean texts dealing exclusively with the ways Kim JongUn uses music for political means. Moreover, the recent meetings between Moon JaeIn and Kim JongUn in Pyongyang show the importance of music for Kim, who used music that carried a strong reunification message to greet the South Korean president.

1.5 Outline of the Remaining Chapters

Chapter 2 consists of two parts. In the first part, I will give an overview of the existing literature on North Korean music focusing on the topics of Juche philosophy and Socialist Realism, North Korean music, and cultural policy. There I summarize the views of various South Korean scholars and discuss their opinions. This way, I will be able to see the limitation of their thesis, which will help me in my attempt to give a new perspective on the topic. This is followed by a discussion of the term propaganda. The second part of Chapter 2 consists of a discussion of the research methods used in the thesis and the sources and scope of the song lyrics analyzed by me.

Chapter 3 consists of two sections. In the first section, I group the songs based on their theme and focus on the political and historical context in which the songs were created and what the songs' lyrics can teach us of the country's political situation. The second part of the chapter discusses the symbolism and political connotations of some of the most frequently used terms in the lyrics. Finally, the thesis ends with a short conclusion, followed by three appendices. The first of them gives, wherever possible, detailed information about each of the songs, most notably the date of its release; the second appendix contains the English translations of all lyrics analyzed in the thesis; finally, the third appendix gives the thirty most frequently used words in each of the themes discussed in Chapter 3.



CHAPTER II

LITERATURE REVIEW AND METHODOLOGY

2.1 Literature review

2.1.1 Juche and Socialism

Juche ideology is so entrenched in North Korean life that it seems to govern every aspect of the government's and citizen's life, including the type of music they listen to. Therefore, a vast majority of the academic, and even some non-academic, texts about North Korea discuss the ideology in a way or another. Due to the sheer size of the literature on Juche, here I have chosen to discuss mostly South Korean texts which have not been translated in English. The reason for that is twofold. Firstly, I believe that this way I will be able to introduce several important texts to the English-speaking public and secondly, I will be able to enrich the dialogue between students of North Korean politics and music.

Although there are debates on exactly when Juche evolved as a separate ideology, the majority of the Korean scholars agree upon the fact that it is based primarily on Soviet Marxism-Leninism and Stalinism. For example, Cheon SeongChan's *Theoretical Structure and Characteristic of the Juche Ideology* (주체사상의 이론적 체계와 성격) (정성장 1999) analyzes the theoretical construction of Juche basing itself on Kim

Jongil's *About Juche Philosophy* (주체사상에 대하여) from 1982 (김정일 1982). According to Cheon, Juche has two essential factors. The first is the philosophical one, based on Marxism-Leninism, while the other is the mobilizing and instructive one, which aims at controlling the people and justifying the actions of the government and restricting the freedom of the people (정성장 1999). It is worthy to note that although written in 1999, this text is very similar to the books on Juche from the 1980s, such as Cho ByeongYong's 1987 *The Study of the Formation of the North Korean Juche Ideology* (북한 주체사상의 이데올로기 형성에 관한 연구) (조병용 1987). In it, Cho proposes more or less the same theory, namely that Juche is only slightly changed Marxism-Leninism, which is created to solidify and reform the political system but also to influence and control the people (조병용 1987). Similar ideas are proposed by Seo Jeajin in his book *A Comparative Study of North Korean Marxism-Leninism and Juche Philosophy* (북한의 맑스-레닌주의와 주체사상 비교연구) (서재진 2002) from 2002 in which he argues that Juche is nothing more than a slightly altered version of Soviet Marxism-Leninism. Moreover, he claims that whatever differences might be found between the two ideologies, they are cosmetic and unimportant (서재진 2002).

One of the most notable things about the texts mentioned above is that neither of them discusses the influences of Stalinism on Juche. Instead, for them, Juche is nothing more than a slightly altered version of the Marxism-Leninism from Lenin's

time. This omission is very strange, considering that Kim IlSung was directly backed by Stalin and lived and studied in Russia during his rule.

Another group of Korean writers maintains the opposite view. Such writers are Kim GapTae and Lee JinGyeong, both writing mainly in the 1980s. According to them, Juche cannot be more different from real Marxism-Leninism. Instead, for them, Juche is nothing more than a rebranded Stalinism. According to Kim GapTae, Kim IlSung was only a spokesman or puppet of Stalin and two years after the death of Stalin in 1953, Kim IlSung merely changed the name of the ideology and presented it as something uniquely Korean (김갑태 1985). Largely the same view is held by Lee, who although not calling Kim IlSung a Soviet puppet, rejects any relationship between the ideas of Marx and Lenin and those of Kim as presented in Juche (이진경 1989). However, the views of these authors seem to be too subjective as both of their books seem more like a thinly veiled critique of North Korea and its ideology than a proper analysis of it. Still, it should be noted again that these scholars represent a minority view, and most of the South Korean scholars accept that Juche developed from Marxism-Leninism.

Many scholars have also written on the history of the development of Juche and how, from a mere idea, it became a state ideology. Lee SangU, following Hunt's three principles of Marxism-Leninism, sees six distinct periods in the development of

Juche with each of them having specific transitional characteristics. Other scholars, writing around the same time as Lee, such as the Kim GapTae, Lee JunHyeong, and numerous others, assert that there was a transitional process in which Juche became a full-fledged ideology, yet few of them give as detailed periodization as Lee.

One of the few who gives a periodization is Kim ByeongRo, who in his 2016 book *Reading North Korea by Joseon* (북한조선으로 다시읽다) sees Juche as a uniquely North Korean philosophy created from the traumas of the Japanese occupation, Korean War, and the looming threats of imperialism. Thus, in order to emphasize that Korea will be self-governed and free, Kim IlSung created Juche. Moreover, for Kim ByeongRo, Juche is much more like a religion than a philosophy or a political ideology. This is because Juche permeates every aspect of North Korean society. Like Lee SangU, Kim ByeongRo also sees six stages in the development of Juche: initially, it started as an ideological reform, it later evolved to a developmental strategy, from this it changed to a political discourse, social theory, philosophy and finally, with the stabilization of Kim's regime in the 1970s and the introduction of *Kimilsungism* (김일성주의화), Juche became religious (김병로 2016).

As for the reasons for the creation of Juche, the majority of South Korean scholars, except for a small number such as Kim ByeongRo, agree that it is developed mainly to serve the government. For example, Lee JunHyeong sees two functions of Juche.

Firstly, it is created as a means to justify the North Korean political system and to raise the dedication of the people towards Kim IlSung. Secondly, it is changed by the government as a necessity to maintain the country (이준형 1981). He arrives at this conclusion through the examination of social movements, such as Chollima and the Three Revolutionary Red Flag Movement (3 대혁명 붉은기 쟁취운동) which started at the beginning of the 1970s.¹¹ As a result of this analysis, he argues that if Juche did not exist and North Korea just mimicked Marxism-Leninism or even Stalinism, the regime would lack any legitimacy and would not be as long-lasting as it is now (이준형 1981).

Jo ByeongYong, in his 1987 text *The study of the Formation of the North Korean Juche Ideology* (조 병용 북한 주체사상의 이데올로기의 형성에 관한 연구) also believes that Juche was created solely to justify Kim's dictatorship. According to him, Juche was initially promulgated in order to justify the changing social structure in North Korea and after that, to rationalize the need for a totalitarian government and a god-like political leader (조병용 1987). Interestingly, unlike the majority of academics during his time, Jo emphasizes the need for a detailed analysis of Juche philosophy. This need, according to him, is because Juche reflects the ethical standards of The Party, and by extension, it can show the hidden purposes of the

¹¹ This campaign, led by Kim JongIl, aimed at achieving ideological revolution, the victory of socialism, and propagation of Juche ideology. The three revolutionary red flags of the name symbolize the ideological, technological, and cultural revolution. Officially, the campaign was a great success and is considered by some to have been influential in Kim IlSung's choice to choose Kim JongIl as his successor.

North Korean leadership. Jo and Lee both point out that Juche ideology has emerged as a means to rationalize Kim IlSung's dictatorship that has ruled North Korean society after the liberation. Moreover, Juche was created not only to maintain and stabilize his power but also to promote his political goals.

As it can hopefully be seen, the majority of the texts discussed in this section were published around three or four decades ago and represent a rather simplistic understanding of Juche. The reasons for presenting these texts and not newer ones are stems from the fact that although old and outdated, these books on Juche continue to be among the most influential ones in South Korea. Thus, since their publishing, fewer and fewer scholars dedicate whole books on Juche and instead start focusing on more immediate social issues such as North Korean defectors, economy, military, and others. This, sadly, is to the detriment of the Korean public because even if newer books on Juche are published, they mostly base themselves on these anti-communist texts written in the 1980s.

2.1.2 North Korean Music and Cultural policy

The first South Korean research work dealing exclusively with North Korean music is Jang SaHun's *North Korean Traditional Music* (北韓의 國樂) written in 1979, a quarter of a century after the end of the Korean War. Due to different reasons, such as the lack of information and his academic interests as a musicologist, he discusses only

the traditional North Korean music and does not deal in any way with post-Korean War North Korean music or music theory. In the years after his book, there continued to appear texts which discuss North Korean music. Some of them, such as those by Han SangU, Lee HyeonJu, and a few others, focus on the music's relationship with Juche. What all these writings have in common is the fact that all of them see music as one of the tools used by the government for the education and control of the masses. They also perceive music as one of the most potent weapons for the rise of nationalism in North Korea.

Han SangU's 1989 text *The False and True About North Korean Music* (북한음악의 실상과 허상) (한상우 1989) is one of the first books dealing with North Korean socialist music. As the title itself suggests, Han aims at analyzing the political use of music. This makes his book a groundbreaking project, especially in the field of Korean musicology. In it, he discusses the different types of modern North Korean music and shows that they are based on Juche ideology. Moreover, he divides North Korean music into five periods, explaining their historical background, the policies created during them, and even briefly analyzing some lyrics. However, like the majority of the South Korean books on North Korea from this period, his work suffers from a degree of subjectivity. This can be seen from the fact that thorough the book, he continually criticizes the ways North Korean music and lyrics are written and compares the process with the seemingly superior compositional methods in South Korea. Yet, the

most significant problem of his book is the fact that he never mentions any of the North Korean references he uses, probably stemming from the fact that he might have gotten them from North Korean informants. Nevertheless, his book is a precious first step in the study of the political dimension of North Korean music.

The next significant text discussing North Korean music from a political perspective is Lee HyeonJu's 2006 book *North Korean Music and Juche Philosophy* (북한음악과 주체철학) (이현주 2006). Like Han, she also gives a brief history of North Korean music from 1926 to 2006, the year when the book was written. As the name implies, she believes that contemporary North Korean music is based solely on Juche ideology. Although her analysis of Juche follows that of Cheon SeongChan and Jo ByeongYong in that it asserts that Juche is only a slightly altered version of Marxism-Leninism, Lee gives a very informative description of Socialist Realism and its relationship with Juche Realism. Believing the North Korean revolutionary operas reflect Juche the best, her book focuses exclusively on them, analyzing in great detail the revolutionary opera *Sea of Blood*, which she links with the traditional art form pansori.¹² Although informative, her book does not deal with the social and political aspects of Juche music but is somewhat more theoretical. Furthermore, she gives a very simplistic explanation of the development of Juche music. Following the

¹² Pansori is a traditional Korean musical genre performed and enjoyed by the working classes.

view that Juche is nothing more than a rebranded Marxism-Leninism, for her Juche Realist music is just a slightly altered version of Socialist Realist music.

Unlike Lee, Cho KiSoo in his MA thesis '*Characteristics of North Korean Music under Juche philosophy with reference to the Revolutionary Opera Sea of Blood and the Moranbong Band*' (KiSoo 2016) analyzes North Korean music and its social influence, yet still from the viewpoint of a musicologist. There, he examines the relationship between North Korean music and Juche, the ways the latter influenced the former and most importantly, at least for this study, how the North Korean government uses music for political purposes. In his thesis, he focuses on pieces of music from different genres and periods. In the first part, like Lee, he analyzes the revolutionary opera *Sea of Blood*, focusing on the strophic design of the melodies, the types of orchestration used in the different versions, and the use of *bangchang*. He chooses this opera for two reasons, firstly, like Lee, because he believes it to be the most representative of the Juche music during Kim IlSung and Kim JongIl and secondly, because it is the blueprint for all other revolutionary operas from this period. In the second part of his thesis, he analyzes 24 concerts by Moranbong, categorizing all of their songs into four groups: exalting the leader, exalting The Party, emphasizing the military force, and concentrating on Juche.¹³ Yet, his thesis suffers from many drawbacks, the first of which is that he, like the scholars before him, does not discuss

¹³ As will be seen, most of the songs analyzed by me in the next chapter have these themes, too.

the lyrics of the songs he writes about. This is a rather significant omission because, as noted numerous time above, in Korea, the lyrics are considered to be more important than the actual melody of the song. Furthermore, as we will see in the next chapter, he simplifies the thematic content of the songs by organizing them into only four groups. This, possibly, is due to his rather cursory reading of Moranbong's lyrics. Finally, his thesis deals with too many topics, resulting in neither of them being discussed in depth.

Apart from books on the relationship between Juche and Korean music, in the last few years, there appeared a small number of texts discussing the cultural policy of North Korea. One of the first such texts is Jeong CheolHyeon's *The Cultural Policy of North Korea* (북한의 문화정책) (정철현 2008) in which he discusses the cultural policies of the country from cinema to the theater and fine art, giving a brief account of the historical changes in the country's music policy. Similar to it is the 2013 volume *Propaganda and Culture: Education of Arts and Literature in North Korea* (선전과 교양: 북한의 문예교육) (한국문화기술연구소 2014) which contains articles from nine scholars with different academic backgrounds. One of them gives a brief discussion of the music policy and proposes the idea that music is the easiest and most effective methods for propaganda in North Korea. Yet, like Jeong's article, it does not explain in detail the changes in North Korean music policy.

Luckily, in the last twenty years, there has been a growing interest in the music policies created during the rule of Kim Jongil. The interest stems from the fact that he is considered the preeminent specialist on culture and aesthetics in North Korea, and the architect of the current North Korean art theory. The first book on this topic is Go Bangja's 1998 *The Character of North Korean Juche Music: Focusing on Kim Jongil's 'Musical Art Theory* (북한 주체음악의 성격: 김정일의 "음악예술론"을 중심으로) (고방자 1998), followed a decade later by Jeon YongSun's "*The Music Politics*" as a Rolling Style of the Kim Jongil Ear ('김정일 시대 통치스타일로서 '음악정치') (전영선 2007) and Be InGyo's *North Korean Music and Ethnic Music: Focusing on Kim Jongil's 'Musical Art Theory'* (북한 음악과 민족음악: 김정일 "음악예술론"을 중심으로) (배인교 2001). Considering that all three of them analyze the same texts and are based on the same understanding of Juche, it is not surprising that they reach mainly the same conclusions, namely that after the publishing of Kim's books and speeches, the role of music in North Korea became even stronger. Moreover, they agree that since then, the control of the government over music unions and music-creation and publishing was tightened immensely (이춘길 1994).¹⁴

14 For example, see 이춘길 (1994). "북한음악론의 현단계: 김정일의 주체음악론을 중심으로." *남만음악사*: 55-70

, 고방자 (1998). *북한 주체음악의 성격: 김정일의 "음악예술론"을 중심으로*. 북한음악의 이모저모. 권오성의. 서울. 민속원

, 배인교 (2001). "북한음악과 민족음악: 김정일 "음악예술론"을 중심으로." *남북문화예술연구* 8: 39-73.

, 박태성 (2004). *북한의 문화와 예술*. 서울, 깊은샘

A book discussing another of Kim JongIl's music policies, namely his policy for the improvement of the traditional music instruments (민족악기개량정책), is Kim JiYeon's, Lee SuYeon, and Song EunDo's *Status of the Improved Instruments in North Korea* (북한 개량악기의 현황) (김지연 2001) from 1998. In it, they argue that the reason for the enormous undertaking of improving the North Korean musical instruments was purely nationalistic and political. The government wanted to show the superiority of the Korean race and culture and that Korean instruments can play both traditional and modern songs, so it needed to make the traditionally pentatonic instruments able to play the Western chromatic scales. This improvement, in turn, changed the way North Korean songs were written and performed and resulted in an even broader and stronger reach of the music. Finally, the authors say that through his music policies, Kim JongIl managed to establish a leaner social system and enhanced the sense of loyalty and pride of the North Korean citizens to the state.



Finally, in the past few years, some scholars, such as Gang DongWan (강동완 2014), Kim SungMin, Lee SeonAe, and Heo JeongSeon, have written books and articles on changing music policies during the rule of Kim JongUn (천현식 2015, 토모오미 2015). Moreover, by focusing exclusively on Moranbong, the authors of these texts argue that the music performed since his ascension to power is the best representative of his political goals. This is because they believe that the girl band is the face and voice of the current regime and agree that it was created as a North Korean version

of the South Korean girl K-pop groups. Moreover, they assert that the government created Moranbong both as a means to reinvent itself as modern and ‘bright’ but also as implicit acceptance to the fact that the younger North Korean generations listen to bootlegged K-pop. More importantly, at least for our purposes, is that some of these authors, such as Gang DongWan, do textual analysis of Moranbong’s lyrics. Thus, for example, he sees the refrain of the patriotic song *The Victory is Continued Through the Generations* (승리는 대를 이어) as justifying the hereditary rule in North Korea. Nevertheless, the majority of these scholars, including Gang DongWan, are musicologists and do not have a background in political or social studies, resulting in their analyses lacking subtlety.

As hopefully seen, albeit very informative and valuable, the majority of the South Korean texts on North Korean music leave a lot to be desired. The first, and arguably most important, thing is the fact that almost none of the scholars sets out to examine the lyrics of the songs. This glaring omission seems to come from the fact that almost none of the musicologists who analyze the music seems to have read any of Kim JongIl’s texts on art and aesthetics, except for the small number of academics discussed briefly above. The second is the fact that almost none of the texts are written by social scientists or experts in area studies. Instead, they are they are written by musicologists, which to a certain degree limits the scope of their research and shifts the focus on the music. For example, although some of the texts

discuss the relationship between the politics and music in North Korea, almost all of the scholars fail to link the songs they discuss with the political climate at the time they were written. This might be due to a glaring omission that the majority of the scholars have made, namely the fact that they do not take into consideration the year the songs discussed by them were made in.

2.1.3 Concept of Propaganda

Before continuing with our discussion of the choice of songs and the methods for their analysis, we must discuss another essential concept, without which the understanding of this thesis would be challenging, namely propaganda.

2.1.3.1 History and definition of Propaganda

The term propaganda appeared for the first in 1622 when Pope Gregory XV wrote the *Inscrutabili Divinae Providentiae Arcano* and established the *Congregatione de Propaganda Fide* (Congregation for the Propagation of Faith). As can be seen, initially propaganda denoted the propagation of religion and not the brainwashing that it started to imply after the two Great Wars.

Two of the most famous uses of propaganda for harmful purposes are Russian agitprop and Nazi propaganda. The first was used to propagate communism through agitating and revolutionizing the masses. It did so with the help of striking images and

sounds. The second - to promote invasion and genocide (J. Auerbach 2013). Moreover, propaganda was used as a means to deliver messages against the political opponents by both the Russians and the Nazis in all forms of public address, from public speeches and posters to radio, music, and film. This led to Adolf Hitler's view that "[p]ropaganda must not serve the truth, especially insofar as it might bring out something favorable for the opponent." (Fromm 1970). This shows how the Third Reich used propaganda for politics. However, we must say that the American and other democratic governments heavily used propaganda, too. In fact, the two most famous propaganda posters come from America. They are the slogan "I want YOU for U.S army" with its accompanying poster and the "[B]e careful what you say" anti-Nazi slogan. Moreover, propaganda continued being used heavily on both sides of the Iron Curtain during the Cold War as seen in the Cuban Revolution, the Vietnam War, and, of course, the Korean War.



As propaganda and its uses evolved, many scholars have begun to study the creators of propaganda be they governments, politicians, revolutionary leaders, or others. As a result, nowadays, many people are paying much attention to propaganda studies, attempting to find out what the strategies and techniques of the propagandists.

For example, Park SungHee, who studied Journalism and Broadcasting, uses the concept of social dramaturgy to understand propaganda. The drama consists of an

act, agent, scene, agency, and purpose. She uses these five key elements of drama to analyze the government-controlled news and tries to figure out the propaganda's purpose. As a result, a specific grammar of propaganda is fleshed out. This grammar consists of the most commonly used techniques of persuasion that are applied repeatedly in political campaigns, national and public relations, and others. Clyde Miller, on the other hand, points out the seven techniques common in propaganda that appeal to our emotions rather than reason. They are Plain Folks, Testimonial, Bandwagon, Card Stacking, Transference, Glittering Generalities, and Name Calling (Miller 1939).

Thus, as seen, because of the intricate meaning and numerous connotations of the term, it is hard to define what propaganda is. As we saw earlier, the term began as having a neutral, even positive meaning, and with time it started being used exclusively to denote a bad, even evil, political brainwashing. Moreover, scholars from different academic fields or countries give mostly different definitions of the term. This is because the study of propaganda has tremendous relevance for such fields as art history, history, theology, communications, educations, media studies, public relationship, literary analysis, rhetoric, cultural theory, and political science (J. Auerbach 2013). Furthermore, the term is defined differently in different countries. For example, according to the South Korean Standard Unabridged Dictionary, propaganda is a message or action aiming to convince people in a particular ideology and dogma. Thus, in South Korea, propaganda refers to a message

with a political intention.



Figure 1 Anti-Communist poster



Figure 2 Anti-American Children's Poster

In contrast, the North Korean dictionary (조선말대사전) gives two definitions to the term. According to the first meaning, propaganda is something that explains an ideology, theory, or policy to the public in a logical and systematic manner. This is done so the people can recognize and understand its main idea. The second definition of propaganda is a message whose goal is to spread the word and declare war. Thus, in North Korea, the meaning of propaganda is to instruct a person to do something or give them the correct explanation for The Party's policy. The figures above show how the North Korea government created propaganda. Figure.1 shows a South Korean propaganda poster saying that the helpless and weak North Korean

commanders are controlled by Russia and China. Figure.2, on the other hand, shows a North Korean propaganda poster teaching young children to have fun while attacking the US army (2009).

According to the media scholar Kim YeonJU, a subject of propaganda can be both a political organization or government, such as the Nazi, but also a citizen or an enterprise. She differentiates between two types of propaganda - political and commercial. For her, if a citizen or a government is the creator of propaganda, the result is always political. On the other hand, if an enterprise is its creator, the purpose is always to benefit the said company, either by advertising a product or improving its business image, making the propaganda commercial. Moreover, she also points out that in recent years, due to the development of communication technologies, the communication between a government and its citizens or a company and its customers has become interactive rather than one-way. Therefore, according to her, the concept of what propaganda is, needs to be expanded (박주현 2018).

In this study, I will use the definition of propaganda found in the collection *The Oxford Handbook of Propaganda Studies*. According to it, propaganda “is not a fixed entity with a predetermined set of characteristics that can be identified in isolation” (J. Auerbach 2013). So instead of giving a final definition of the term, it gives only a functional one. According to it, propaganda is “[any] publicly disseminated

information that serves to influence others in belief and/or action.” (J. Auerbach 2013). Instead of giving a definition, the collection provides the guideline of thirteen propositions about what propaganda is and how it works. They are as follows:

1. Propaganda is not intrinsically evil or immoral.
2. Propaganda entails propagation, but not everything that propagates is necessarily propaganda.
3. The relation between propaganda and information is fluid, varying according to context and function.
4. Although propaganda is not an essential category with precise formal attributes, particular techniques of propagation can be studied with variable results.
5. Any given practice of propaganda must be understood in relation to culturally specific proximate institutions, such as education, religion, public diplomacy, advertising, and literature.
6. Propaganda changes according to specific media, but cannot entirely be defined by the attributes of a given medium.
7. Propaganda in its effects can be partial, and it need not be total.
8. Analyzing propaganda requires paying as much attention to networks of information flow (how) as the content (what).
9. People can actively use propaganda and are not simply passive dupes used by it.
10. Propaganda can produce unintended effects beyond the control of both producers and receiver.

11. To be effective, propaganda must harness a rich affective range beyond negative emotions such as hatred, fear, and envy to include more positive feelings such as pleasure, joy, belonging, and pride.
12. Propaganda is an integral feature of democratic societies.
13. The study of propaganda remains highly relevant and in all likelihood will continue to be a critical issue in the future.

2.1.3.2 Music as a Propaganda

Music, especially with the advent of mass media, has always been the fastest and easiest way of delivering messages to the people. Its power comes from the fact that people from all strata of society can receive, absorb, and more or less understand it. Therefore, music propaganda is still used around the world, both in socialist and democratic countries.



One of the most famous propaganda songs in the world is the American folk song *Rosie the Riveter* by Redd Evans and John Jacob. Released in 1943, the song lionizes the female labor during WWII. Due to the lack of a male workforce, the American government wanted to push the women into joining the workforce and help the economy, resulting in the creation of the slogan “Woman at work.” Although seemingly empowering and feminist, the actual goal of the campaign was to make women take up jobs which before the war were considered men’s domain, such as

building weapons, tanks, and warplanes. The song, which was a big part of this campaign, portrays American women as strong and independent:

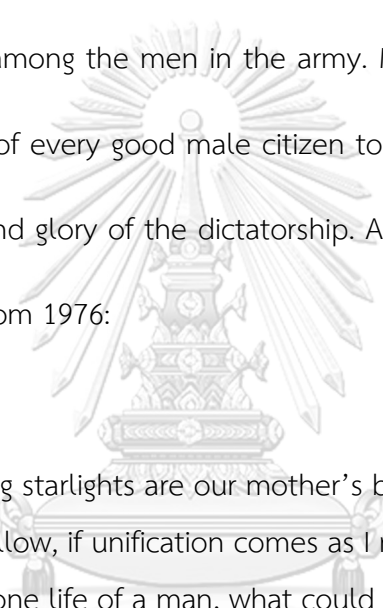
That little girl will do more than a male will do...
Working overtime on the riveting machine

Japan also used music as propaganda before and during WWII. During that period, the lyrics of a large number of popular children's songs were altered to shape the young generations into obedient followers of the Emperor. A good example of such a song is the 1942 rendition of *The Counting Song* (Kazoe Uta), which says that children should become "national subjects/ who are useful to the nation." This is in stark contrast with the postwar lyrics of the same song, which say that children should "always smile/ be cheerful and energetic." (Patricia Shehan Campbell 2012).

Music propaganda was also used heavily in post-war South Korea when President Park ChungHee used music for mainly the same purposes as Kim IlSung. For example, he used music to justify his dictatorship or to emphasize the superiority of the culture and history of Korea, thus raising the patriotism of the people. Many songs from this period portray him as a leader who always thinks of his country and people. Moreover, he even wrote a song called *My Country* (나의 조국) as a means to promulgate the *Saemaul Movement* (새마을운동). The lyrics of the song are:

The vital green force of Mt. Paektu protected this land
 What a grand land of beautiful scenery, here is my fatherland!
 Shining cultural heritages made by blood and sweat of ancestors,
 Today, with the spirit of Saemaul
 Let's pass it down as a legacy to our descendants eternally.

Furthermore, there are numerous Korean military songs, used to inspire patriotism and increase solidarity among the men in the army. Many songs from the 1970s say that it is a sacred duty of every good male citizen to become a soldier and sacrifice his life for the victory and glory of the dictatorship. A good example is *One Life of a Man* (사나이 한 목숨) from 1976:



Pouring starlights are our mother's beautiful eyes.
 My fellow, if unification comes as I risk this body,
 Then in one life of a man, what could make me afraid?
 My fellow, this boiling blood of yours and mine
 Defeats the enemy and defends the country!

Music propaganda is used by South Korean politicians even now, although for more benign purposes. For example, during local elections, one can see candidates advertising themselves by singing famous K-pop songs with modified lyrics, playing guitars or dancing.¹⁵

¹⁵ The propaganda method they use is called card-stacking. In it, one shows only the good qualities of a thing, hiding its bad ones.

Having briefly discussed the concept of propaganda, we can now turn to the questions asked in this study and its scope and methodology.

2.2 Research Questions and Methodology

2.2.1 Research Questions

As mentioned earlier, this study attempts to analyze the relationship between North Korean song lyrics and the politics of the country. The main questions it tries to answer are:

1. What is the relationship between music and politics in North Korea?
2. What are the ideological bases for the development of Juche Realism?
3. How Juche realist music changed through the years, and how does it represent the change in the country's policies?
4. How do North Korean song lyrics represent the leader's regime and political strategy?

2.2.2 Scope of Research

Initially, the analysis was to be carried on 120 songs from the four different sources, namely the North Korean monthly magazine *GeumSuGangSan* (금수강산),¹⁶ the book *Collection of Joseon Songs* (조선노래집), the newspaper *Rodong Sinmun* (로동신문), and lyrics cited in previous Korean research. From the first source there were selected 36 songs from issues spanning from 2016 to 2019; from the second source, published 2018, 41 songs; from the third, 28 songs from different issues published between 1994 and 2013; (하승희 2015) and from the last, 15 songs. However, twenty of the songs are repeated, thus reducing the pool of songs to a hundred.¹⁷

There are several reasons why I have chosen to analyze songs from these sources. First of all, *GeumSuGangSan* is an official state magazine published by the North Korean government since 1988. Published for free at the official North Korean website Naenara (내나라), it is available virtually to anyone outside of South Korea with Internet access. As such, it is the monthly mouthpiece of the regime and the official face of the country in front of the world. This is best seen through the front cover, which shows the government's monthly strategy through a picture, and the inside cover, which does the same in the form of song lyrics. Apart from that, the magazine consists of articles idolizing the leader's family and The Party, stories about

16 The name of the magazine is very difficult to translate satisfactorily into English as it means something like Rivers and Mountains of Golden Silk where golden silk is a metaphor of beauty. Therefore, I have chosen to leave its title untranslated.

17 For a full list of the songs, together with their English titles, dates of issue, and topics, see Appendix I. For a translation of some of the lyrics, see Appendix II.

historical heroes, the daily life of North Korean people, and criticism towards America and Japan.



Figure 3 GeumSuGangSan 10.2018 cover page

Figure 4 Inside cover page

The cover picture on the figure above shows the government will concentrate more on improving the development of technology and emphasizing the importance of

education. The theme of the issue is reflected in its choice of song to be printed on the inside cover, *Let's Learn* (배우자). It promotes high education will bring the development of the economy as well as the prosperity of household economics. Thus, as seen from the example here, the lyrics from the 36 songs from the magazine provide the monthly political plan of the government on contemporary political issues and economic trends in the country.

Second of all, *Collection of Joseon Songs*, published in 2018 on one of the government's official websites and available for free, gives famous song lyrics from the rules of the three leaders. The 41 well-known songs in this volume are on various themes such as a tradition, revolution, patriotism, the military, and Korean culture.



Figure 5 A Collection of Joseon Songs



Figure 6 Rodong Sinmun 21.12.2013

Third of all, *Rodong Sinmun* is the official newspaper of the Worker's Party, published since November 1st, 1945. Since then, the newspaper has printed hundreds, if not thousands, of new lyrics, this way disseminating the newest ideas of the government through these memorable poems.

Apart from the hundred songs discussed above, I have also studied the lyrics of songs from several other sources. Although the reasons for that are manifold, the most important of them is trying to reduce sampling bias. One of the examined sources is the 1975 collection of North Korean classic songs called *조선명곡집* published by the government. The book contains 89 songs that portray Kim IlSung's ideology and political strategy. The majority of the songs in the collection have similar contents and themes with the list of hundred songs analyzed by me in the

next chapter. For example, the song *The Glorious Country* (빛나는 조국)¹⁸ stresses the leader's authority and describes North Korea as the greatest country in the world, instilling a sense of loyalty in people. The lyrics of the song are:

반만년 오랜 역사 문화도 빛나고	5000 years long history of shining culture
수령님 혁명적인	The base of our revolutionary spirit,
하늘땅에 넘친다	That overflows haven and earth
창조와 로력으로 피끓는 인민들아	From creation and effort by our vigorous people,
찬란한 인민조국 길이길이 받드세	The fatherland of our glorious people will forever be honored
조선아 조선아 영원무궁 만만세	Korea! Korea! For all eternity, Hail! (Verse 1)

Thematically, the song *The Glorious Country* (빛나는 조국) is similar to the one called *My country is Full of Hope* (희망넘친 나의 조국아) published in *GeumSuGangSan*. The lyrics of the song are:

은혜론 해빛 찬란한 별빛	The benevolent sunlight,
만년대대로 눈부신 강산	The brilliant starlight they brighten the land for all ages
세상에 없는 긍지를 안고	Embracing the pride that is not in this world
창창한 미래로 가네	We go to the promising future
위대하여라 우리 사는 곳	Be great, the place where we live,

18 The song *The Glorious Country* (빛나는 조국) is one of the most famous and typical propaganda song for the political system. It was released in 1947 under Kim IlSong's instruction and is often played at important political events together with the national anthem. For example, the song was performed during the concert celebrating the launch of the KwangMyongSong-4 satellite.

원수님 그 품이여	The care of the Marshal
인민의 희망 번영의 희망	The hope of the people, the hope of prosperity
끝없는 나의 조국아	My country has it without end

Another of the songs from the collection is *The Self-rehabilitation March* (자력갱생행진곡) which emphasizes economic development. The lines ‘my life is in my own hands’ and ‘I defend my own country with my hands’ contain the direct message that one should give his utmost effort in working for and defending the country. Released in the 1960s during the Chollima movement, the song is regarded as a classic revolutionary song in North Korean. According to *Rodong Sinmun*, the song reminds the citizens of the revolutionary struggles, and Kim IlSung and Kim JongIl’s great achievements (우정혁 2017). Moreover, the lyrics instruct the people to bear in mind the revolutionary spirit and develop an independent attitude. The current leader Kim JongUn often use this song to give people a clear direction whom to follow. Also, lyrically it is very close to the song *Keep the Flag of Rehabilitation High by our Own Strength* (자력갱생 기치높이 다시한번 대고조로) published twice in the span of a year in *GeumSuGangSan*, which speaks of similar revolutionary thought and praises the leader.

Thus, as seen from the examples above, while a small number, the hundred songs examined here can be considered a good representative of the thematic content of official North Korean music.

2.2.3 Methodology and research process

In its examination of North Korean song lyrics, this thesis uses qualitative content analysis. This method is used primarily in socio-political studies to analyze the meaning and intention of textual messages. There are three principle methods for analyzing qualitative information, namely, coding, content analysis, and discourse analysis. Textual analysis is one of the research methods examining and gathering information about the way other human beings make sense of the world. As a methodology, it is used by researchers who want to understand different cultures and subcultures. As such, it is useful for researchers working in the fields of cultural studies, media studies, mass communication, and even sociology and philosophy. As can be seen from Table 1 below, the vast majority of Korean scholars who analyze North Korean music, use either content analysis or textual analysis. Following their example, this thesis, too, will use content analysis as the primary research method. Yet, it must be reiterated that the fact that I will employ the same methods as them does not necessitate that I will reach their conclusions, as this thesis is written from a social science perspective and as we have seen above, the majority of the scholars who have written on the topic have a background in musicology, media studies, or cultural studies.

Table 1 Research methods used in prior Korean research

No.	Author	Title of Research Paper	Research Topic	Method
1	Cho Kisoo (2016)	Characteristic of North Korean music under Juche philosophy	Music and Juche philosophy	Textual analysis
2	Gang DongWan, Moon DaHye (2015)	모란봉악단·신작음악회 공연·의미와 시사점(Implication of Moranbong band's "New Music Concert")	Kim JongUn's open music policy	Content analysis
3	Ha SeungHee (2015)	북한 로동신문에 나타난 음악정치 양상 (Music policy in North Korea through Rodong Newspaper)	Music policy	Content analysis
4	Han YoungSuk (2001)	북한음악사 (History of North Korean Music)	History of music	Textual analysis
5	Jang YongSuk (2003)	90년대 이후 북한 문예정책의 변화양상 연구 (A Study on Changing Trend of North Korea's Cultural and Artistic Policy since 1990)	Music and cultural policy	Content analysis
6	Joo JeongHwa (2015)	북한의 음악정치: 5대 혁명가극을 중심으로 Musical Politics of North Korea: Focusing on five revolutionary operas	Music policy	Textual analysis
7	Kim JiYeon's, Lee SuYeon, and Song EunDo (1998)	북한 개량악기의 현황 The Status of Improved Instruments in North Korea	Music and cultural policy	Content analysis
8	Lee HyunJu (2006)	북한음악과 주체철학 NorthKorean Music and Juche ideology	Music and Juche philosophy	Textual analysis

9	Lee SeonAe (2014)	김정은시기 모란봉악단의 공연활동에 관한 연구 Study on the Performance Activities of Moranbong Band	Kim JongUn's policy	Content analysis
10	Mori Tomoomi (2015)	모란봉악단, 그 존재는 무엇을 의미하는가? (Why the Moranbong Band Matter?)	Music and the social role of the Moranbong band	Content analysis

Apart from reading each of the lyrics numerous times and trying to find its overt and covert theme, I have also, wherever possible, listened to a recording of the song or different versions of the same song. I have done this not to take into account the melody but to see which words and phrases are stressed by the singers. This was done with the idea that the texts I am analyzing are first and foremost songs and such their meaning, although predominantly conveyed through the words, is also carried by the vocal performances. The taking into account of the stress has also helped me to change my understanding of some of the songs and also see their lyrics from a different perspective.

Moreover, apart from using qualitative contents analysis, I have also done coding of the lyrics of the hundred songs using the Korean coding applications called 'Loadup Text Analysis' and 'Word Count Tool' and selecting the thirty most frequently used words. Wherever there were differences I the results between the two application, I have counted the words in the lyrics myself and given the number from my findings.

Furthermore, as mentioned in the previous section, most of the existing research does not mention when the songs discussed there were written or how they were composed. As I mentioned earlier, North Korean music has more connotation than that as it represents the political situation and the government's strategy. In order to research political trends, it is necessary to find out the exact date of the writing of the song. For example, the song *For my One and Only Motherland* (하나밖에 없는 조국을 위하여), composed in 2005, is based on a famous poem written by Lee SuBock in 1989. Yet, although the poem is from the time of Kim IlSung, the song itself dates from the period of Kim JongIl, and as such, it can be considered as representing the political agenda of the regime from that period as opposed from the end of the 1980s. Therefore, whenever possible, the years the songs were composed will be given.

Finally, when analyzing the songs' lyrics, I have used Jowett and O'Donnell's framework for analyzing propaganda (Garth Jowett 2014). However, due to the unique social structure and situation in North Korea, I will apply only some of the points that can be valuable in the understanding of North Korean music propaganda.

The framework is as follows:

1. The ideology and purpose of the propaganda campaign
2. The context in which the propaganda occurs
3. Identification of the propagandist

4. The structure of the propaganda organization
5. The target audience
6. Media utilization techniques
7. Special techniques to maximize the effect
8. Audience reactions to various techniques
9. Counterpropaganda, if present
10. Effects and Evaluation (Garth Jowett 2014).

As seen, North Korean propaganda is somewhat different from most other uses of propaganda, even in totalitarian states. Although in other totalitarian states, it is difficult but still possible to find pieces of counterpropaganda and to a degree to gauge the audience's reactions, in North Korea, it is simply impossible. This shows how powerful the propaganda machine in this country is, where absolutely everything is politicized. Again, this makes the study of North Korean propaganda incredibly interesting and valuable.

CHAPTER III

THE POLITICIZATION OF NORTH KOREAN MUSIC

Having discussed the previous literature on the topic, the choice of lyrics and the sources they come from, and the methods used for reducing sampling bias, we can finally focus on analyzing the ways through which North Korean song lyrics are used by the government to deliver a specific message to the listeners and to educate them to changes in the political, military, or technological direction of the country.

For that purpose, I have divided the hundred songs into seven different themes, namely:

11. Raising patriotism (17 songs)
12. Exalting the country and The Party (15 songs)
13. Exalting Socialism and Juche (8 songs)
14. Exalting the leader (31 songs)
15. Exalting the army (11 songs)
16. Emphasizing economic and technological development (12 songs)
17. Various topics (6 songs, mostly on topics such as rural life and reunification)

The logic behind choosing this order of presentation, as opposed to one based on the number of songs, for example, is that each subsequent theme can be seen as a support to the previous one. Thus, the first theme, as well as arguably all other ones, albeit implicitly, deals with the ways through which the songs try to make the listeners willing to sacrifice themselves for their country. The first theme is very closely related to the second one, which speaks of the greatness of North Korea and the Worker's Party and creates the idea that the country is inextricably connected with The Party. Furthermore, in order to show the importance of The Party for the country and by extension for the citizens, a strong belief in the state ideology and its representative, the leader, is needed. Moreover, for a military-centric country as North Korea where the leader is also the General of the army, and there is felt constant danger of looming imperialist invasion, a strong belief in and dedication to the army is also needed, thus creating the need for songs which speak of the greatness and strength of the North Korean military. This belief in the army is itself strongly connected with a feeling of awe for the technological development and success of the country.

The division of the songs into groups has been both on the overt meaning of the song. However, the covert message has also been taken into consideration. Moreover, whenever a song speaks of a few themes at the same time, I have chosen the most prominent theme as the main one. For example, the song *Korea, Forward Under the*

Line of Simultaneously Developing on Two Fronts (나가자 조선아 병진 앞으로) from 2013 speaks both of technological development and the greatness of the army. Together with that, it exalts the leader, as most of the North Korean songs do. Thus, the song's theme can be easily categorized as either emphasizing technological development and exalting the army; however a closer reading of the general emotion of the song shows that it first and foremost aims at exalting the army.

Also, wherever possible, important information related to the songs, such as the year of their composition and during which of the three leaders it was written, is added wherever possible. This is done with the view that the majority of the songs discussed below are created as a part of different political programs by the government and thus knowing the historical background of the time a particular song is made can help us understand its goal much better.



Finally, we ought to mention that each of the sub-chapters below follows mostly the same structure, namely a brief introduction, short discussion of the history of the songs, the main goals of the theme under each of the three leaders, and analysis of key songs in light of the historical context in which they were written.

The rationale behind this type of repetitive structure of each sub-chapter is twofold. The first is purely aesthetic, as this structure reflects the repetitiveness of North

Korean lyrics. The second reason is that by following such a structure, each sub-chapter can be taken as a brief introductory essay to the theme in question which can later be developed in a longer article.

3.1 Songs Raising Patriotism

This theme consists of 17 songs, nine of which were written during the rule of Kim IlSung, two during Kim JongIl, four during Kim JongUn, one with an unknown origin, and one, *Nostalgia* (사향가) by Kim YunBong, written during the Japanese occupation. As expected from the title of this group, the main agenda of these songs is to make the listeners loyal to the country and ready to sacrifice themselves for it.

Table 2 Songs Raising Patriotism

Songs 17	Period	Theme NO.1 Raising Patriotism			
NO	Period	Title of the Song	Year	Theme	Keywords
1	Kim IlSung Era	Nostalgia 사향가	1930	Raising patriotism	Hometown, Home
2		National Anthem 애국가	1947	-	My country, Joseon
3		The 2000-ri Amnok River 압록강 2 천리	1952	Raising patriotism	Baekdu Mountain, Fatherland
4		Oh Korea, I Will Glorify You 조선아 너를 빛내리	1960	Exalting country and raising patriotism	Joseon, Revolution

Songs 17	Period	Theme NO.1 Raising Patriotism			
5		Nothing to Envy 세상에 부럼없어라	1961	Raising patriotism	My nation, Companion
6		I Shall be Your Son Forever 나는 영원히 그대의 아들	1984	Raising patriotism	One's country
7		The Blue Sky of My Country 내 나라의 푸른 하늘	1986	Exalting country and raising patriotism	Hometown, One's country
8		The Country I Defend 내가 지켜선 조국	1990	Raising patriotism	One's country, My home, Family
9		My Country is the Best 내 나라 제일로 좋아	1991	Raising patriotism	My country, My home
10		Our People are the Best 우리민족 제일일세	1993	Raising patriotism	Ethnic, Our Nation, Sun
11	Kim JongIl Era	Juche, Modernization, and Socialism are Blooming 주체화 현대화 과학화의 꽃이 피네	2000	Raising patriotism and exalting the country	My country, Sunlight
12		For my One and Only Motherland 하나밖에 없는 조국을 위하여	2005	Raising patriotism	Joseon, My country
13	Kim JongUn Era	My country is Full of Hope 희망넘친 나의 조국아	2013	Raising patriotism; exalting the country	Sunlight, Future
14		Ode to the Motherland 조국찬가	2013	Exalting country and raising patriotism	Joseon, Goshawk, Magnolia

Songs 17	Period	Theme NO.1 Raising Patriotism			
15		Loving 사랑하노라	2014	Raising patriotism	Family, Sun
16		We Will go to Mt. Paektu 가리라 백두산으로	2015	Raising patriotism and exalting the country	Joseon, Sun
17	-	I Like YutNori 웃놀이 좋다	Unknown	Raising patriotism	Joy, We

There are at least three reasons for including a song, such as *Nostalgia*, written two decades before the creation of the DPRK. Firstly, according to the North Korean newspaper DPRK Today, the song was written by Kim IlSung himself when he was a child at the tender age of 8. This way, the song is used as one of the ways to deify him. Secondly, the song was the favorite tune of Kim JongSuk, another quasi-mythical North Korean persona and the de facto spiritual mother of the Worker's Party and the people in the country. She is said to have loved the song so much that she used to sing it often to keep her patriotic spirit high. Thirdly, it can be argued that old patriotic songs such as *Nostalgia* have themselves become part of the cultural history of the country and as such not only instruct the citizens to be proud in their country, but themselves have become a part of the cultural heritage of the country and are themselves an object of pride.

As mentioned above, the main goal of the songs within this theme is to infuse patriotism into the hearts of the citizens. The raising of patriotism is done through the portrayal of North Korea as environmentally, culturally, and industrially superior both to South Korea and the world at large. Moreover, the majority of the songs speak of the self-sufficiency of the country. This is especially noticeable in the songs written from the 1980s onwards when the economic relationships and aid from the Soviet Union and countries from the Eastern Bloc such as Bulgaria had deteriorated and eventually stopped. Yet, as it will be seen below, there are songs written while North Korea was a beneficiary of substantial aid, that speak of the self-reliance of the country.

An excellent example of such a song is *Nothing to Envy* (세상에 부럼없어라) written in 1961 and continuing to be one of the most popular songs in North Korea.¹⁹ The song is written before the deterioration of Korea's relationship with China and the Soviet Union when the latter two were the biggest benefactors of North Korea and the biggest importers of North Korean goods. However, through its descriptions of Korea as the greatest country in the world and the heeding for the citizens not to look elsewhere, the song can be seen as an early sign of the rapid deterioration in the relationship between DPRK and PRC that occurred at the end of the 1960s and

¹⁹ Unsurprisingly, the song was awarded the Kim IlSung Kim JongIl Award at the Congress of the Worker's Party of Korea in 2016.

that with the USSR which happened later. Moreover, the song can also be viewed as an early example of the self-reliance ideology of the country, an ideology born out of the intense fear of foreign rule, both capitalist but also socialist one, developed later as Juche Ideology. The lyrics of the song are as follows:

하늘은 푸르고 내 마음 즐겁다	The sky is blue and my heart is gay
손풍금소리 울러라	The sound of an accordion rings far and wide
사람들 화목하게 사는	What a wonderful homeland we have
내 조국 한없이 좋네	A land of harmony and brotherhood
우리의 아버지 김일성 원수님	Our father is Marshal Kim IlSung
우리의 집은 당의 품	Our home is the bosom of The Party
우리는 모두다 친형제	We are all brothers and sisters
세상에 부럼없어라	We envy nothing in the world
우리 힘 꺾을자 그 어데 있으랴	Who can ever break our strength?
풍랑도 무섭지 않네	We are not afraid of any storm or stress
백두의 뉘을 이어 빛나는	Carried forward by the spirit of Paektu and shining brightly
내 조국 두렵 몰라라	Our homeland fears no one and nothing
동무들 다같이 노래 부르자	Comrades, let all of us sing in unison
손풍금소리 맞춰서	To the tune of the accordion
천리마 나래퍼는 내 조국	In our homeland where Chollima flies
백화가 만발하였네	All kinds of flowers are in full bloom

The song not only describes the country as the best in the world but also uses words such as ‘sibling’ (형제, 자매) ‘companion’ (동무), and ‘father’ (아버지) this way creating the image of the DPRK as a family with Kim IlSung as the father, the Worker’s Party as the mother, and the citizens as the children. Thus, the song manages not only to appeal to the listeners’ Confucian background but also to pave the way for the creation of what Lee MoonUng calls a patriarchal family country (이문웅 1976). As such, the song can be seen both as a very early sign of the seeming desire of Kim IlSung to rule over a completely self-reliant country and as a blueprint of other North Korean patriotic songs, such as *Juche, Modernization, and Socialism are Blooming* (주체화 현대화 과학화의 꽃이 피네), written four decades later but using very similar vocabulary and imagery.

Some of the songs from the 1990s aim at raising the patriotism of the citizens through reminding them of the great national heroes who fought and died for their country in the struggle against Japanese imperialism. The choice of writing anti-Japanese patriotic songs then, such as *The Country I Defend* (내가 지켜선 조국) from 1990, might be the DPRK-Japan talks that were held at the end of the same year. Although uncertain whether the song was published before or after the talks, it undeniably reflects them. If it is written before the talks took place, then its goal would be to tell the citizens that although The Party is meeting one of its most prominent antagonists, the leader will keep in mind the anti-Japanese struggle and

will do justice by the great heroes, making Japan apologize and remunerate them for their suffering. On the other hand, if the song was created after the initial meetings took place in September 1990, it can be seen as an early sign of the impending breaking down of the talks. As such, the song implicitly says that the country can neither forgive Japan nor forget the struggle of the patriotic heroes and that it cannot be cordial with the enemy. This way it manages to lift the nationalistic spirits of the citizens, their pride of being Korean, and make them see the Worker's Party and the leader as an unflinching and principled fighters in the anti-imperialist struggle.

Very similar in that regard is *For My One and Only Motherland* (하나밖에 없는 조국을 위하여), which speaks of the listeners' ancestors' struggles and how their sacrifices have helped the country overcome numerous difficulties through the years. Thus, possibly relying on the Confucian concept of filial piety, the lyrics imply that the citizens must continue their predecessors' revolutionary and sacrificial spirit and continue developing the country.

As it can be seen from the table above, there has been a steady stream of patriotic songs written in the years after Kim JongUn became the third Supreme Leader of the DPRK. There are two songs written in 2013, and one each in 2014 and 2015. One of the reasons for that, it can be assumed, is the need for the regime to solidify the position of the new leader, done through the creation and dissemination of patriotic

songs. Written together with or immediately after the songs that portray him as a great leader, these songs aim at gaining the allegiance of the citizens through raising their patriotic spirit. A fitting example is the song *Ode to the Motherland* (조국찬가) from 2013, which uses many of the tropes from *Nothing to Envy* such as nature's beauty and preciousness and the image of the country as a closely-knit, happy family with Kim IlSung as its eternal father. This way, the song manages not only to speak to the listeners' deeply-ingrained Confucian morals but also portraying Kim JongUn as a filial son. However, *Ode to the Motherland* differs from *Nothing to Envy* and other songs inspired by it in one essential respect - it does not speak of the country's economy in positive terms, quite the opposite. Through the song, the government admits that the country is not rich, stating that the greatness of a country should not be measured by its wealth but by its natural beauty and freedom. The first is abundant in the country, while the latter is achieved through Juche. Thus, the song aims at raising the patriotism of the listeners through using old tropes yet by slightly altering them manages to show that it is a new rule, ready to admit slight imperfections and better itself.

As it can be seen, many of the songs within this group not only aim at raising the patriotic spirit of the country but also make the listeners loyal to the Worker's Party. Thus, the patriotism is both towards the country as such but also loyalty to The Party, something that is even more noticeable in the songs from the next group.

Finally, the songs from this group show another fundamental characteristic found in all other groups, namely the fact that almost all songs are written in response to important historical events in the country and are therefore used to popularize them or to tell the citizens how they should think and feel about the events in question.

3.2 Songs Exalting the Country and The Party

This group consists of 15 songs, seven written during Kim IlSung, three during Kim JongIl, and five during Kim JongUn. There are a few things that these songs aim at achieving. Firstly, by portraying The Party's and the government's superiority to the other countries in the world and the admiration towards the capital of Pyongyang, the songs aim at maintaining The Party system and its single power. Secondly, the songs are used to convey The Party's ideas and views. Thirdly, by using numerous persuasive arguments, they aim at getting the complete support of the listeners.

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Table 3 Songs Exalting the country and the party

Songs15	Period	Theme NO.2 Exalting the Party and the Country			
NO	Period	Title of the Song	Year	Theme	Keywords
1		Only One Heart 오직 한마음	1968	Exalting the Party and Marshal Kim ILSung	Worker's Party, The Way
2		We Started from a Vacant Land 우리는 빈터에서 시작하였네	1980	Raising patriotism; exalting the country	The Party, Country of Juche

Songs15	Period	Theme NO.2 Exalting the Party and the Country			
3	Kim IlSung Era	Fly High, Our Party Flag 높이 날려라 우리의 당기	1985	Exalting the Party and socialism	Sickle and Brush, Socialism
4		The Feature of Korea 조선의 모습	1989	Exalting the country	Faith, Generation
5		My Mother 나의 어머니	1991	Exalting the country	My mother, Joseon
6		Mother's Voice 어머니의 목소리	1992	Exalting the Party	Mother
7		Youth 청춘	1992	Exalting the Party and the country	Mother, Filial piety
8		Let Us Hold High the Red Flag 높이 들자 붉은기	1995	Exalting the Party	Mother, One's country
9		Without a Break 단숨에	2003	Exalting the Party	Falcon
10	Kim JongIl Era	Let's Make a Toast 축배를 들자	2009	Exalting the Party	Worker's Party
11	Kim JongUn Era	Glory to Our Great Party 영광을 드리자 위대한 우리당에	2010	Exalting the Party	The Party flag, Mother, Our Party
12		Single-minded People 인민은 일편단심	2012	Exalting the Party and the country	The Party, One way,
13		Hand of Destiny 운명의 손길	2014	Exalting the Party	The Way of Socialism
14		Let the Days Go By 세월이야 가보라지	2014	Exalting the Party	Worker's Party

Songs15	Period	Theme NO.2 Exalting the Party and the Country			
15		We Love the Party Flag 우리는 당기를 사랑하네	2015	Exalting the Party and the country	Mother, Revolution,

Before continuing, we should mention that although the songs in this group might superficially seem similar to the ones discussed in the section above, as both speak about the beauty and greatness of the country, the purpose of the songs from the two groups is quite different. Whereas the primary purpose of the songs discussed in the previous sub-chapter is to create the image of North Korea as a perfect country which deserves the love, dedication, and ultimately sacrifice of its citizens, that of the ones discussed here is to create the view that the country and The Party are inseparable and cannot the former exist without the latter. The primary way this is done by equating the symbols of the country with these of The Party. In that sense, the songs in this group use the image of the country as a device to bolster the love towards the Worker's Party, while the image of the country is leading in the songs raising patriotism.

The earliest of the songs, *Only One Heart* (오직 한마음) is written in 1968 and serves as the theme song of the movie *Only One Mind*. The song, speaking about the gratitude of the people towards their beautiful country and capable leader. Yet, the

primary purpose of the song is to solidify Kim IlSung's rule and show him and the Worker's Party as the only possible leaders of the country. This way the song aims at removing the need for a multiparty system or the existence of any opposition, even a pro forma one. The song is written shortly after the creation of the Union of the Agricultural Workers of Korea in 1965, itself the last of three Working Groups, together with the Kimilsungist Youth League and the Socialist Women's Union of Korea, whose goal is to mobilize and regulate the people. The Working Groups itself is a part of a threefold system, together with the organization for the policy towards the South and the diplomatic policy organization, the role of all of which is to regulate and support the Worker's Party. As such the song can be seen not only as exalting the Worker's Party but also as one of the ways through which the Worker's Party shows its undisputed rule over the country, a rule for which has struggled since the creation of The Party by Kim IlSung on October 10th, 1945. The lyrics of the song are as follows:



오늘의 이 행복을 그 누가주었나	Who gave you today's happiness
로동당이 주었네 수령님이 주셨네	The Worker's Party and Suryong gave you
김일성원수님이 이끄시는 길을 따라	Along the path lead by the leader Kim IlSung
목숨도 바쳐가리 오직한마음	Shed blood for one's country with only one heart
래일의 우리 행복 그 누가 지키라	Who will protect our happiness for tomorrow

로동당이 지키네 수령님이 살피시네	The Worker's Party and Suryong will take care of us
김일성원수님이 우리 앞길 밝히시니	The leader Kim IlSung will light up our road brightly,
영원히 변치 않을 오직 한마음	Only one heart will not change forever
세상에 두려운건 하나도 없네	There is nothing to be afraid of in the world
산이라도 옮기고 바다라도 막으리	We can move a mountain and block the sea,
김일성원수님의 가르침을 따라갈 때	When we follow leader Kim IlSung's instruction
언제나 힘이 솟네 오직 한마음	Always feel strong and powerful with only one heart

Moreover, this song gives one of the essential characteristics of the songs in this theme, used through the rule of the three leaders, namely its stress on the connection between the leader and its subjects and the fact that the latter's life and well-being are wholly dependent on the former. This is further strengthened by the unique political system and structure of North Korea. According to Article 11 of the North Korean constitution, "the DPRK shall conduct all activities under the leadership of the Worker's Party of Korea." (이상우 2014). The Party is at the highest position and controls all political and military sectors in North Korea. Although there are two more main parties in North Korea, Korean Social Democratic Party (조선사회민주당) and Chondoist Chongu Party (천도교 천우당), they do not have political power. Thus,

The Party has the power to make all political decisions uncontested by the opposition.

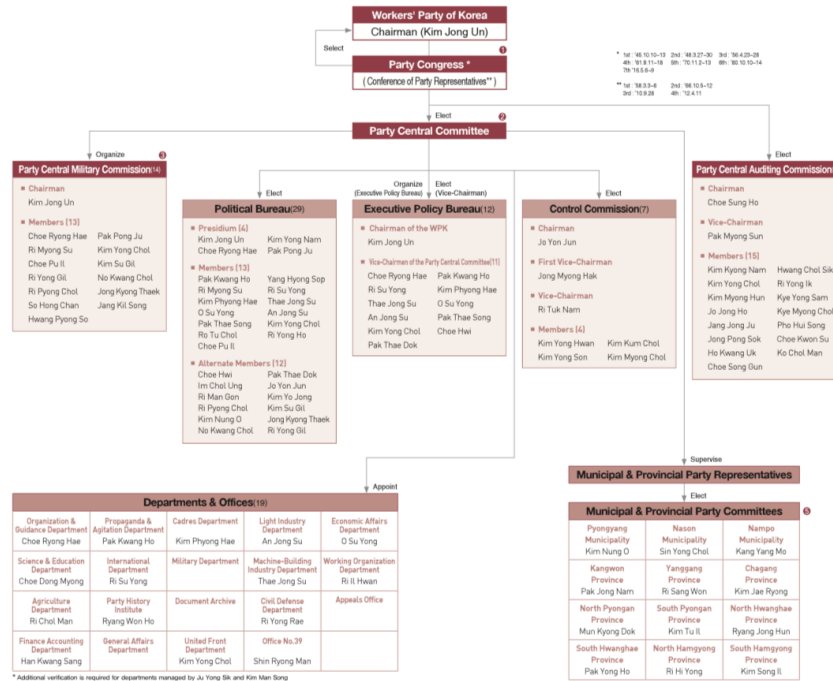


Figure 7 Organizational Chart of the North Korean Leadership. Ministry of Unification 2019

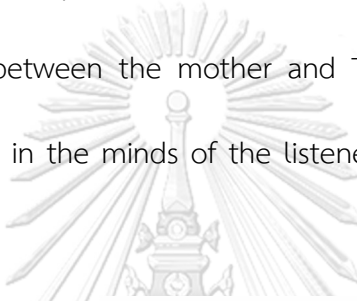


As we can see in Figure.7, the military commission and the other organs of the government must follow The Party's orders. Thus, The Party controls all the political decisions and organizations within the country. Most importantly, the leader holds all chairman and presidium appointments in DPRK. Therefore, in order to maintain this monolithic system, it is necessary for The Party to emphasize its greatness and to equate itself with the country through music.

One of the songs directly related to the creation of monolithic one-party rule and the change of North Korea towards a theocratic country is *Mother's Voice* (어머니의 목소리) from 1992. The song was released the same year as the first amendments since the biggest revision of the Constitution in 1972. According to the 1992 amendments, the next leader of The Party will be Kim IlSung's son Kim JongIl, creating a precedent in any socialist country in the world. Moreover, the Constitution promotes the importance of the military sector and gives it the power to control society, something which becomes visible in Kim JongIl's Songun policy. According to Rhee SongWoo, the 1992 amendments are significant for the establishment of the current North Korean regime as they not only establish the rule of the Kim dynasty but also give the right to the defense committee to control all other administrations, in this way militarizing further the country (이상우 2014).

However, what is most notable for the study at hand is the way the songs, written around this time, manage to convey the changes of the Constitution and North Korea at large. In the case of *Mother's Voice*, this is done through the extensive use of the image of the mother where The Party is the citizens' political and spiritual mother. This view is based on Kim JongIl's concept of Socio-political Organisms (사회정치적생명체론) (김정일 1989), according to which a person has two lives - a biological and a political one, where the latter is more important than the former. Thus, every individual is first and foremost The Party's child and thus is obliged to

follow The Party's orders and practice filial piety towards The Party and its leader. Moreover, the metaphor of the mother also implies that in North Korean political theory the leader, The Party, and the people are one big family, where the Worker's Party is the mother, the leader is the father, and the citizens are the helpless children. *Mother's Voice* and similar songs to it like *My Mother* (나의 어머니), both of which use anaphora heavily, portray The Party as the masses' affectionate mother, creating almost a blur between the mother and The Party, and making the two virtually indistinguishable in the minds of the listeners. The lyrics of *Mother's Voice* are as follows:



사랑에 젖어있는 어머니의 목소리	So full of love is the mother's voice
언제나 들을 수록 아 정다워	The more I hear it, Ah- Warmth and love
그 곁에 있어도 멀리에 있다해도	To be close or far away
우리 당의 그 목소리 아 정다워	The voice of our Party, Ah- Warmth and love
믿음에 넘쳐있는 어머니의 목소리	So full of faith is the mother's voice
가슴에 새길수록 아 뜨거워	The more I conceive it in my heart, Ah- Warmth and passion
새벽길 걸어도 밤길을 걸어도	Hearing it at dawn or late at night
우리 당의 그 목소리 아 뜨거워	The voice of our Party, ah- Warmth and passion
어머니 그 목소린 한가정에 올려도	Mother's voice heard in the family
우리 당 그 목소린 온 나라에 울리네	The voice of our Party resounds far
꿈에도 못 잊어 영원히 못 잊어	Remembered even in our dreams, remembered eternally
우리 당의 그 목소리 아 따르리	The voice of our Party, Ah- We will follow it

The songs *Glory to Our Great Party* (영광을 드리자 위대한 우리당에) from 2010 and *Single-Minded People* (인민은 일편단심) from 2012, like *Mother's Voice* from two decades earlier, reflect the changes of the country's Constitution. The former reflects the 2009 amendments while the latter, those from 2012. The first song reflects the elevation of the Chairman of the National Defense Commission to the position of Supreme Leader of the country and removal of the word 'communism' (공산주의) from the 2009 Songun Constitution, thus virtually divorcing the country from the ideology and making Juche unique and non-communist (2016). The second song speaks of the solidification of the country as a theocratic society, ruled by deceased but ever-living leaders, accepted with the 2012 Kim IlSung-Kim JongIl Constitution. Thus, through its lyrics, *Single-Minded People* conveys the strengthening of the religious belief in the now eternal leaders who should not doubt the political system but rather fear and obey it just like any other monotheistic adherents would. The lyrics of the song are as follows:

한생토록 지킨 마음	Throughout our whole lives we will protect his ideals
대를 이어 물려주며	Passing them through generations
좋은 때도 힘들 때도	Whether in good times or hard times
한길만을 걸으리라	We will follow this only road
장군님의 그 위업 충정다해	The great deeds of the General we will loyally fulfill
충정다해 받들 마음	In loyalty supporting his ideals

그 언제나 인민은 일편단심	Always with Him, our whole people as one single mind
당을 따라 일편단심	Follow The Party as one single mind
아아 간직하리	Ah- cherishing

Another oft-used symbol that depicts The Party is the red flag. Although the red flag is the symbol of the revolutionary socialist ideology dating from Kim IlSung's period and symbolizes the working class as the main actor of the revolutionary movement and the anti-Japanese struggle, after 1995, the flag started also denoting the Red Flag Ideology discourse by The Party. The primary purpose of this discourse was to remind that the people that they should follow The Party, have faith in Juche, and build a socialist country. Thus, as a part of the Arduous March discussed below, it was used to overcome the shortage of food and the crippling economic crisis. Finally, the Red Flag Ideology can be seen as a symbol through which Kim JongIl wanted to justify the hereditary succession of his power from Kim IlSung. Thus, it is visible that the red flag is symbol pregnant with multiple meanings - of The Party, the arduous march, and the legitimation of Kim JongIl's succession of power. The song *Let Us Hold High the Red Flag* (높이 들자 붉은기) from 1995 exemplifies this.

The lyrics are as follows:

백두의 성스런 붉은 기발엔	The holy red flag in Paektu
수령님의 한생이 어리어 있다	The leader devoted his whole life to the flag
높이 들자 붉은기 맹세로 불타라	Let's hold high the red flag and make a vow

장군님을 따라서 휘날려 가리라 I will fly along with the General

3.3 Songs Exalting Socialism and Juche

This theme consists of eight songs. Three of them are written during the Kim JongIl and Kim JongUn eras and two, during Kim JongIl. Their lyrics intend to promote the superiority of Socialism and later, Juche. Yet, rather than explaining the intricacies of either ideology, the main purpose of the songs seems to be encouraging the citizens to raise their revolutionary spirit and built Korea's "own socialist system" (우리식 사회주의). Moreover, the songs claim that the only way towards prosperity and happiness is by following Juche and The Party with a single-minded faith. They also exhort the listeners to be willing to sacrifice themselves for Juche. Such are the songs *Let's Live for the Future* (미래를 안고 살자) and *The Way of Victory* (승리의 길), both written during the time of Kim JongIl. Later songs such as *A Song of the Advance of Socialism* (사회주의 전진가) and *Socialism is the Only way* (사회주의 오직 한길로) continue claiming that Socialism and Juche are the only options for the prosperity of the country while dialing down the encouragement towards self-sacrifice. Also, although the word Juche is not mentioned often within the songs, Juche as an ideology is found within the meaning of the songs. Moreover, as will be seen below, many words are used as a synonym or symbol of either Socialism or Juche.

Table 4 Songs exalting Socialism and Juche

Songs 8	Period	Theme NO.3 Exalting Socialism and Juche			
NO	Period	Title of the Song	Year	Theme	Keywords
1	Kim IlSung Era	The Snow is Falling 눈이 내린다	1965	Exalting Socialism	Partisan
2		The Faith is Going Higher 신심높이 가리라	1987	Exalting Socialism and Juche	The way, Faith, Juche, one way
3		Keep the Flag of Rehabilitation High by our Own Strength 자력갱생 기치높이 다시한번 대고조로	1990	Exalting Socialism and Juche	Spirit, Socialism, Revolution, Self-sufficient
4	Kim JongIl Era	Let's Live for the Future 미래를 안고 살자	1996	Exalting Socialism	The Way, Faith
5		The Way of Victory 승리의 길	1998	Exalting Socialism	Revolution, Red flag,
6		Advancing Socialism 전진하는 사회주의	2016	Exalting Socialism	Party flag, Socialism
7	Kim JongUn Era	Song of the Advance of Socialism 사회주의 전진가	2017	Exalting Socialism	Socialism, Party flag
8		Socialism in the Only way 사회주의 오직 한길로	2017	Exalting Socialism	Socialism, Faith, Blood

The earliest of the songs discussed here, *The Snow is Falling* (눈이 내린다), is written in 1965, the same year Kim IlSung's "On Socialist Construction and the South Korean Revolution in the Democratic People's Republic of Korea" speech on Juche was delivered. As such, the song can be seen as one of the ways to spread the ideas of

this speech which it does through using symbols such as the anti-Japanese struggle and Mt. Paektu, the latter of which stands for a physical representation of Juche.

Interestingly, our pool of songs does not contain one about Juche written after Kim Jongil's famous *On the Juche Idea* from 1982 where he elaborates on the different aspects of Juche, such as its philosophical and socio-historical implications and more importantly, its three guiding principles, namely independence, creativity, and precedence of ideological consciousness. Furthermore, there are no songs dealing explicitly with Juche created in the aftermath of the rewriting the Constitution in 1972 to accommodate Juche as a state ideology. Yet, there is a song, *The Way of Victory* (승리의 길), released after the 1998 amendment of the Constitution, Article 3 of which states that the country is guided in all of its activities by Juche. The same amendment introduces the concept of the Eternal Leader of the country, which elevates Juche to something more akin to a religion than a political ideology. The song, though, speaks of Juche in very superficial terms, using the image of Mt. Paektu and the red flag of the Worker's Party. Very similar imagery is carried through the majority of the other songs which deal with Juche, such as *Socialism is the Only way* (사회주의 오직 한길로) from 2017, which speaks of Juche and Socialism in similar poetic and vague terms. The lyrics of the first verse are as follows:

갈길이 멀다고 멈춰섰던가	Do we stop when we still have a long way to go?
시련이 많다고 돌아섰던가	Do we turn away when there were many ordeals?
바라는 행복이 이 길에 있어	The desired happiness is on this way
세대를 이으며 한길만 왔네	Continuing through the generations, going the only way
사회주의는 우리의 신념	Socialism is our life, socialism is our faith
당을 믿고 끝까지 가리라	We will believe in The Party and go to the end
사회주의 오직 한길로	Through the only way of socialism

All of this shows that North Korean lyricists do not try to indoctrinate the listeners into Juche or explain the subtler points of this supposedly deep and profound philosophy or at least the songs examined here do not give such an indication. Instead, they seem to expect the listeners to be at least acquainted with Juche and speak of its greatness and importance, leaving the actual explanation of the philosophy to other political educators. Thus, instead of explaining Juche and Socialism, and more importantly the difference between both, the songs from this theme can be seen as very similar to the ones discussed previously, as they, too, entice the listeners to be obedient and ready to sacrifice their work and even life for a cause. Moreover, in a sense, the songs strengthen the view that the country and The Party are in a sense equal and interchangeable as the citizens must be ready to die both for their physical country but also for the ideology that in a sense has created their country. Thus, it is even as if the symbiosis between nature and ideology are perfect as the perfect ideology of Juche could have been created only

in the perfect nature and culture of Korea and as such both deserve the sacrifice of the citizens' lives.

3.4 Songs Exalting the Leader

Of the hundred songs discussed here, the ones exalting the North Korean leaders are by far the most numerous, amounting to almost one-third of all songs. The primary purpose of all songs is to convince the listeners of the greatness and even divinity of the North Korean leader and his family. This is done both to make obedient citizens and, later, to justify and consolidate the hereditary nature of the mandate.

Of the 31 songs exalting the three leaders, seven are written during the rule of Kim IlSung, seven during Kim JongIl, and 17 during Kim JongUn. Of them, nine are dedicated to Kim IlSung, ten to Kim JongIl, twelve to Kim JongUn, and two to Kim JongSuk, Kim IlSung's companion and Kim JongIl's mother. Although not a leader of North Korea, as will be shown below, she is a vital part of the myth of the leader and the justification for Kim's hereditary succession.

Table 5 Songs Exalting the Leader

Songs 31	Period	Theme NO.4 Exalting The Leader			
NO	Period	Title of the Song	Year	Theme	Keywords
1	Kim IISung Era	Song of General Kim IISung 김일성장군의 노래	1946	Exalting Kim IISung	Kim IISung, Guerrilla unit, Sun
2		Korean Youth March 조선청년행진곡	1947	Exalting Kim IISung	Sons and daughters, General Kim
3		The Star of Korea 조선의 별	1970	Exalting Kim IISung	Japanese Imperialism
4		Where are You, General 어디에 계십니까 그 리운 장군님	1971	Exalting Kim IISung	Father, General
5		Our Mother Kim JongSuk 김정숙어머님 우리 어머님	1978	Exalting Kim JongSuk	Mother Kim JongSuk, Single Minded, Love
6		Unforgettable Echo over Samil Lagoon 못잊을 삼일포의 메아리 떠나는 마음	1982	Exalting Kim JongSuk	Loyalty, Sun, Revolution, Marshal
7		No Motherland Without You 당신이 없으면 조국도 없다	1993	Exalting Kim Jongil	Faith, Comrade Kim Jongil
8		Thunder Over Jongil Peak 정일봉의 우리소리	1994	Exalting Kim Jongil	Jongil Peak, General, ReongDo
9		Fog Creeps up Jongil Peak 정일봉에 안개 흐르네	1995	Exalting Kim Jongil	Jongil Peak

Songs 31	Period	Theme NO.4 Exalting The Leader			
10	Kim JongIl Era	The Leader Will Always Be with Us 수령님은 영원히 우리와 함께 계시네	1995	Exalting Kim IlSung	Marshal
11		Song of General Kim JongIl 김정일장군의 노래	1997	Exalting Kim JongIl	General, Self- reliance, ReongDo
12		At the Native Home on Moonlit Night 고향집 달밤에	1999	Exalting Kim JongIl	My mother, Sun, JongIl Peak
13		Song of Mangyongdae 만경대의 노래	2002	Exalting Kim IlSung	DaeDong River, Generalissimo
14		Footsteps 발걸음	2009	Exalting Kim JongUn	Leader Kim, Future
15		Endless is Our Yearning 그리움은 끝이 없네	2012	Exalting Kim JongIl	General, Parents
16		Our Leader, Beloved to the People 인민이 사랑하는 우리 령도자	2012	Exalting Kim JongUn	Kim JongUn, Friendly, Comrade
17		The Power of Joseon 조선의 힘	2012	Exalting Kim JongIl	A great achievement
18		We Will Follow Him with One Mind 한마음 따르렵니다	2012	Exalting Kim JongUn	Marshal, Faith, Comrade
19		Our Marshal 우리 원수님	2013	Exalting Kim JongUn	Marshal, Joy
20		The Leader and the General are with Us! 수령님과 장군님은 함께 계시네	2013	Exalting Kim IlSung, Kim JongIl	ManGyong Peak, JongIl Peak, Sun,

Songs 31	Period	Theme NO.4 Exalting The Leader			
21	Kim JongUn Era	We Cannot Live Without Him 그이 없인 못살아	2013	Exalting Kim JongUn	Friendly, Comrade, Hope, Sun
22		Destiny and Future Entrusted to Him 운명도 미래도 맡긴 분	2013	Exalting Kim JongUn	Sunlight, Comrade Kim JongUn,
23	Kim JongUn Era	I Think of the Marshal Day and Night 자나깨나 원수님 생각	2014	Exalting Kim JongUn	Marshal, Home,
24		Opening My Heart 고백	2014	Exalting Kim JongUn	Kim JongUn, Comrade,
25		Longing for the Marshal is My Happiness 그리움은 나의 행복	2015	Exalting Kim IlSung	Marshal, Sun, Father
26		We Have Longed to See You 뵙고 싶었습니다	2015	Exalting Kim JongUn	One's parents, Friendly
27		Ode to General Kim JongUn 김정은장군 찬가	2015	Exalting Kim JongUn	Kim JongUn, Future, Love
28		The People Are by the Marshal 원수님곁에는 인민이 있습니다	2015	Exalting Kim JongUn and totalitarianism	Marshal, One's parents, ReongDo
29		Longing for Snowflakes 그리움의 흰 눈송이	2015	Exalting Kim JongIl	Kim JongIl, Comrade, Sun, General
30		Our Faith 우리의 신념	2016	Exalting Kim JongUn	Carry on the family line
31		People's Joy 인민의 축원	2016	Exalting Kim IlSung, Kim JongIl	Marshal, Our Nation

Two essential things ought to be mentioned before continuing it. The first is the fact that virtually all hundred songs contain a line or a phrase reminding the listeners of the greatness and benevolence of the leader. Therefore, it can be argued that every song exalts the leader in one way or another. Yet, the 31 songs examined below have it as its central theme. The second, more important, one is the way the different leaders are portrayed in these songs. Each one of them has unique characteristics, showing the way each of the leaders aims at being seen, such as a father of the nation, a military genius, or a benign and approachable reformer, for example. This both helps the listeners differentiate about whom they are listening but on a deeper level also implies that the three leaders are not in opposition or competition of each other but rather complement one another's genius. In other words, each of them is perfect but in a different way. However, in recent years this is slowly changing with the portrayal of Kim JongUn who is shown both as a filial son and grandson who respects the legacy of his predecessors, but at the same time subtly subverts and changes it. Therefore, I have divided this sub-chapter to sub-sub-chapters, each of which discusses the image of one of the three leaders.

Finally, before continuing, we should explain the choice of including the songs lauding Kim JongSuk in the group of songs exalting the leaders. There are a few reasons for that. One of the reasons is that being the wife and anti-Japanese compatriot of Kim IlSung and mother of Kim JongIl, making her almost a semi-divine

and heavily mythologized person, easily seen through the appellation ‘our mother’ or simply ‘mother’ used for her in the songs discussed below. Thus, she is to be seen as the companion to Kim IlSung, the father of the nation.²⁰ Moreover, her birthday, December 24th, is a national holiday. Celebrating her birthday precisely on this day is rather important, as it brings powerful religious imagery and this is significant for a city which was called Jerusalem of the East.

3.4.1 Songs exalting Kim IlSung

As mentioned above, nine out of the 31 songs in this category exalt Kim IlSung, the founder and one of the eternal leaders of the country.²¹ Four of them are written during his rule, two during Kim JongIl, and three during Kim JongUn. Of the three penned during the last, one is dedicated solely to him, while two are dedicated to him and his son, Kim JongIl.



The majority of the songs written during Kim IlSung’s rule, such as *The Star of Korea* (조선의 별) and *Where are You, General* (어디에 계십니까 그리운 장군님), portray him both as a benevolent leader and a fierce anti-Japanese, anti-imperialist, and anti-capitalist fighter who works tirelessly for the well-being of his comrades. The songs

²⁰ Still, it ought to be reminded here that the term ‘mother’ is used also for the Worker’s Party and as such is a somewhat ambiguous.

²¹ An often neglected fact is that as of June 30th 2016 North Korea has two eternal leaders, namely Kim IlSung and Kim JongIl.

from the middle of his rule start portraying him as a father figure, while the ones written at the end of his rule and especially after his death deify him and portray him as an eternal god-like figure. A notable example is *The Leader will Always be with Us* (수령님은 영원히 우리와 함께 계시네) written in 1995, a year after his death.²²

An even more famous example is the song *Where are You, General* written by Kim Jongil himself in 2001. The song describes the filial piety and respect of Kim Jongil towards his father, emphasizing the fact that Kim IlSung is the eternal leader of the country, whereas Kim Jongil is simply his substitute. The lyrics are as follows:

북두칠성 저 멀리 별은 밝은데	When the bright Big Dipper in the sky we see
아버지 장군님은 어데 계실가	Fatherly General we ask ourselves
창문가에 불밝은 최고사령부	Light shines in the window, of the Supreme Headquarters
장군님 계신곳은 그 어데일가	Where you are now, General? where are you sure to be?
적후천리 밀림속 밤은 깊은데	In this dark forest, far behind enemy lines
우리의 장군님은 어데 계실가	Our General we wonder where he is
가을 바람 찬바람 불어 올수록	Cold autumn wind blows to us
따사로운 그 품이 그립습니다	We are yearning constantly for his warm care

²² The question of Kim IlSung's deification process is a very interesting one. Its beginnings can be seen in the 1940s writings of Han SoRya. Yet, the state-approved process can be considered as starting at the middle of his rule.

One of the symbols used often to depict Kim IlSung is that of the father, something which has led anthropologists like Lee MoonUng to define the country as a patriarchal family country (이문웅 1976). The use of this term for Kim IlSung is compelling as the father is a vital figure for a patriarchal and Confucian country such as Korea. Firstly, the term can be seen as denoting the fact that he is the creator, in other words, the father of the country. Yet, more importantly, it implies that he is a father or at least like a father to all the citizens and thus sends the message that they should disobey him neither in action nor in thought. This way, the song manages to imply his monolithic and uncontested power.

Many appellations relating to his military rank are also used, doubtlessly to remind the people of his great anti-Japanese successes and his talent as a military leader. The songs created before 1992 refer to him as 원수, meaning either Marshal or General, while the ones after that year refer to him as a 대원수, Generalissimo, a rank imported from Russia and used to refer exclusively to Kim IlSung until 2012 when Kim JongIl was posthumously awarded the same title.

Here it should be mentioned that these military ranks are by far the vaguest symbols in North Korean lyrics, making the reading of the lyrics and deciding which of them denotes which of the leaders also challenging and ambiguous. Whereas most of the other terms refer to a single thing, albeit containing subtler layers of meaning, the

military ranks are sometimes close to impossible to decipher with certainty. This difficulty is exacerbated through the almost constant change of ranks of the leaders and of the creation of new ranks to accommodate their ever-growing military strength. For example, the term ‘General’ (장군님), at least until 1992, can refer both to Kim IlSung and Kim JongIl, whereas for the next twenty years Kim JongIl is referred to as a General his father has the rank of Generalissimo. However, after 2012, the term Generalissimo can apply to either of them. This, together with the use of imagery relating to both of them, is one of the reasons why songs like *People’s Joy* (인민의 축원), written during Kim JongUn, can be taken to apply both to Kim IlSung and Kim JongIl.

Furthermore, it might also be possible that the term Generalissimo itself was introduced in North Korea both to differentiate between Kim IlSung and Kim JongIl and as a way to show that the son deeply honors the father. However, if that is the case, the aim has failed in 2012 when Kim JongIl was posthumously awarded the same rank. This way, the hitherto distinguishing mark between the two makes them indistinguishable. However, it can also be argued that this ambiguity in the military terminology relating to Kim IlSung and Kim JongIl is a strength rather than a weakness as it manages to call to mind a few people at the same. Moreover, it manages to create a connection between the generations of leaders for it implies that although they are different and have their personalities and unique qualities, all three of them

are military geniuses and as such can protect the country against the looming imperialism.

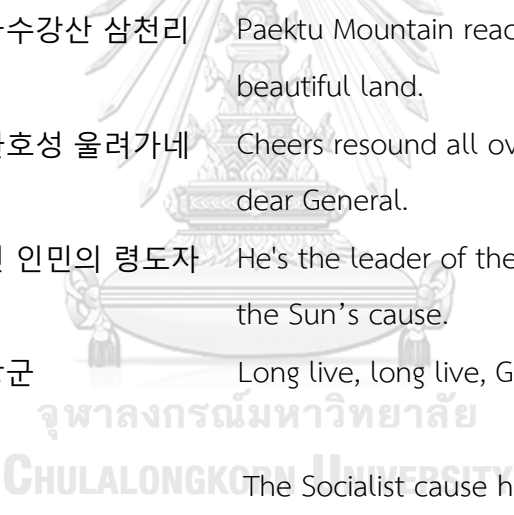
Apart from General and father, Kim IlSung is also referred to as ‘sun’ (태양), and his gaze and influence as ‘sunlight’ (햇빛). The sun is a very interesting symbol as it denotes both the actual sun and as a result, the natural beauty of his country but is also the leader himself. This makes it an intensely symbolic image, for it can be considered as the apotheosis of his deification, further strengthened by the fact that his birthday celebrations, held on April 15th, are officially called Day of the Sun. The symbolism of the sun is quite obvious as it implies that Kim IlSung is both everlasting, something made in the 1998 amendment to the Constitution. Moreover, apart from being eternal, it also implies that he is fundamental for the existence of the country and its citizens, saying that without him and his eternal blessing, the country would collapse. Moreover, on a deeper level, the image of the sunlight suggests to the listeners that Kim IlSung and his Party penetrate absolutely every aspect of the subjects’ lives, in a way seeing and knowing all. Finally, on an even deeper level, it also taps into a very ancient, even primitive, human inclination to worship and deify the sun.

3.4.2 Songs exalting Kim JongIl

Of the ten songs dedicated to Kim JongIl, one is written during Kim IlSung, four during his own rule, and five during Kim JongUn. Of the ten, eight are dedicated solely to

him, while two are dedicated to him and Kim IlSung. All of the songs portray Kim JongIl as a military genius but also a great artist, aesthete, and reformer of Korean art. The majority of the songs exalting Kim JongIl were created in the first five years after his accession as a leader of the Worker’s Party. The reasons for that are at least twofold. Firstly, the songs aimed both to stabilize the country that was in a prolonged mourning period after the death of its first leader and to justify the hereditary succession of power, something not only unheard of in any other socialist country but also against socialist ideology. Thus, although Kim JongIl was introduced to the public almost two decades earlier and he was known to be the heir apparent for at least a decade, there was still the need for the government to portray him as the only possible person worthy successor of Kim IlSung. Secondly, and equally importantly, in the years immediately after Kim JongIl’s accession to power North Korea faced the worst famine in the country’s history. The famine, known as The Arduous March, was due to a number of political changes, most notably, the dissolution of the USSR in the beginning of the 1991 and with it, the end to its preferential economic treatment towards the DPRK, and climate catastrophes, such as the floods from 1995 and 1996 which destroyed the harvests, followed by a drought in 1997. This created economic hardships for the country from which, according to some analysts, it cannot overcome even up to the present day (김하영 2004). As a result, the majority of the songs portray Kim JongIl as a great leader who can overcome any difficulties and is the only one who can save his beloved

countrymen from the plight of hunger. This is seen in the lyrics of *Song of General Kim Jongil* (김정일장군의 노래) from 1997 where he is lauded as “upholding the banner of independence” and being “the protector of righteousness.” This song, like most others, refers to him as General. Moreover, whereas his father is portrayed as an excellent guerrilla fighter in the anti-Japanese struggle, Kim Jongil is shown as a genius of technological and military innovation and a fantastic commander. The song lyrics are:



백두산 줄기내려 금수강산 삼천리	Paektu Mountain reaches across to shape our beautiful land.
장군님 높이모신 환호성 올라가네	Cheers resound all over the land hailing our dear General.
태양의 위업 빛내신 인민의 령도자	He's the leader of the people, carrying forward the Sun's cause.
만세 만세 김정일장군	Long live, long live, General Kim Jongil!
강철의 담력으로	The Socialist cause he defends
사회주의 지키며	With an iron will and courage.
내 나라 내조국을 세상에 떨치시네	He raises national honor far and wide throughout the world.
자주의 기치 높이 든 정의의 수호자	He is the champion of justice, standing for independence.
만세 만세 김정일장군	Long live, long live, General Kim Jongil!

Moreover, many of the songs even go as far as to portray him in very mythological and quasi-religious terms, implying that he can control nature. This is very apparent in the song *Thunder Over Jongll Peak* (정일봉의 우리소리) from 1994 which speak of him as a god of thunder akin to Zeus or Thor. The choice of Jongll Peak in Paektu Mountain, formerly known as Jangsu Peak, is also significant as it creates a profoundly symbolic mythological narrative. According to it, Kim Jongll was born in this mountain and not in Russia, as most non-North Korean historians agree. The choice of the sacred Mt. Paektu as his birthplace and symbol is crucial because the mythological origin of the Korean race is in this mountain. Thus, in a sense, he is portrayed as both a pure Korean who is reborn at the place of origin but also in a way as a new originator or at least a reformer/purificator of Korea.

Like his father, Kim Jongll is also called a leader thorough the songs. Yet in order for the listeners to differentiate between the father and the son, Kim Jongll is called a dear leader. The use of the adjective 'dear' is a fascinating and important one for the creation of Kim Jongll's image as it states explicitly that apart from a genius commander he is also a very humane, and more importantly, beloved by the citizens. In a sense, it also implies that he is maybe more within reach of the people; he is closer to them, like a brother.

Yet, at the same time, many of the songs refer to him as ‘the center of The Party’ (당 중앙) a concept introduced when he became a party committee during the Fifth Political Committee Meeting in 1972. This reference is later used to refer exclusively to him. Interestingly, the Three Revolutions Team Movement, also known as the Three Red Flag Movement, after the red flag brooch given to the distinguished participants of the movement, was also introduced during this meeting. This movement is significant not only for the fact that it is the first political movement whose leader, and supposedly mastermind, is Kim Jongil but also because it has been used numerous in songs portraying his genius. However, in actuality, the movement itself was not a success. Moreover, the same movement has been reenacted numerous time through the years, the latest of which is the Three Revolutions Red Flags Achievement Movement from November 11th, 2015 (HaYoung 2015). Furthermore, being used as the last direct reference to him in the song *Endless is Our Yearning* (그리움은 끝이 없네) from 2012, ‘center of The Party,’ also implies that he will continue being the center of The Party, albeit a disembodied one. This reference can also be taken as implying his deification, just like that of his father. Thus, there is a very peculiar dichotomy in the representation of Kim Jongil in the songs about him. He is both a friend and a brother to the people but also a semi-god and a disembodied center of the entire political universe of the country.

3.4.3 Songs exalting Kim JongUn

Of the twelve songs dedicated to Kim JongUn, eleven are written during his rule, while one, *Footsteps* (발걸음) from 2009, is released during the final years of his father's mandate. The last shows a significant fact that has been somewhat overlooked by the Korean scholarship on North Korea, namely the fact that one of the earliest indications for the leader's successor are given through songs. Moreover, the image of the future leader is shown through these introductory songs.

Whereas there are a number of similarities between the way Kim IlSung and Kim JongIl are portrayed in the lyrics of the songs exalting them, the image of Kim JongUn is somewhat different. His persona can be seen as both a continuation of his predecessors but also a subtle break from them. This is achieved through two methods. The first is through showing him holding the citizen's hands and hugging children, which manages to make him seem closer to the people. This is strengthened further by the fact that he is referred to as a 'friend' and 'comrade.' Moreover, this portrayal as a friendly leader is made to create his image as a decisively non-authoritative personality. The song *Our Leader, Beloved to the People* (인민이 사랑하는 우리 령도자) from 2012, seems to serve precisely this purpose. The song portrays him as a friendly and benevolent caretaker of a big, closely-knit family. A comrade, rather than a leader. This idea of Kim JongUn as a friend is further

corroborated by the relatively new appellation for him, ‘highest representative.’ The song lyrics are:

온 나라 내가정을 보살펴주시며 Taking care of the large family of our whole
country
꿈 같은 행복만을 안기여주시네 He gives us nothing but dreamlike happiness
인민이 사랑하는 우리의 령도자 Our people’s beloved leader
그 이는 친근한 김정은 동지 He is our close friend, Comrade Kim JongUn

The second is the fact that many of the songs speak of his acceptance of foreign technology, emphasis on education reforms and acquiring new skills, creating for him the image of a bold reformer and modernizer of the country. The shows two essential things that define the current rule of Kim JongUn, namely that he wants to be portrayed both as a filial son but also as a modern person who is not afraid sidestepping his predecessors’ path in order to help and develop his country. Moreover, the latter shows that he sees a mistake, however small it might be, in his predecessors’ rule and is ready to fix it.

The image of Kim JongUn as a modernizer is strengthened further by two innovations found in the songs about him. The first is the first-ever inclusion of words written in the Latin alphabet, for example, CNC in the song *Break Through the Cutting Edge*

(돌파하라 최첨단을) discussed below.²³ The second is the fact that, unlike his predecessors, who are symbolized by natural imagery, he is represented by the much more ‘scientific’ symbols of the mind, brain, and heart.

3.4.4 Songs exalting Kim JongSuk

Both songs dedicated to Kim JongSuk are written during the rule of Kim IlSung but used predominantly during that of Kim JongUn. One of the most famous songs dedicated to her is *Our Mother Kim JongSuk* (김정숙어머님 우리 어머님) from 1978, which portrays her as a paragon for women and a person with an exemplary behavior towards the leader and the country. Moreover, she is shown not only as an exemplary mother but also a woman willing to sacrifice her life for her country. Thus, she is an example for all North Korean women who should both sacrifice themselves and work tirelessly for their country and be good mothers. The lyrics of the songs are as follows:

두만강 기슭에 꽃들은 피고	Flowers are blooming at the shore of Duman river
그리움은 가슴속에 넘쳐납니다	The longing is getting stronger in our heart
압록강 거센물결 넘나드시던	Move through the broken water in Amnok river
어머님의 그 영상을 우러릅니다	We raise our head to the Mother

²³ Although technically published before he officially became the leader of the country, the song was made after his introduction through *Footsteps* in a period which started slowly introducing Kim JongUn’s new policies.

아 어머니 김정숙어머니	Ah- Mother, Kim JongSuk
천만년 무궁토록 모시웁니다	We worship her for ten million years
태양의 빛발을 한몸에 안고	Embracing the Sunlight into my arms
혁명의 수만리길 헤쳤습니다	According to the ten thousand of the revolutionary way
일편단심 장군님을 받드신 마음	We worshipping the General with a single mind
우리들을 충성예로 불러줍니다	Our sense of loyalty is growing
조선의 미래를 안아키우신	Person who brought up Joseon's future
위대한 그 사랑을 노래합니다	We are singing about her great love
어머님이 바라시던 크나큰 념원	Desirous of Mother's great wish is
사회주의 이 강산에 꽃폈습니다.	Blooming in this land, the socialist land.

Moreover, even greater importance has been given to her after the ascension of Kim JongUn when the North Korean won bills were changed to carry her face. The main reason for this is that through the use of his grandmother's image, Kim JongUn wants to both escape the shadow of his father and grandfather but also to emphasize that he continues Kim's family tradition. As such, the use of song exalting her in recent times can be seen more as showing the changing tides in Kim JongUn's rule.

3.5 Songs Exalting the Army

This group consists of twelve songs. Two of them written during Kim IlSung, four during Kim JongIl, four during Kim JongUn, two are of unknown origins. However, considering their content, they are most probably during Kim JongIl as one of them is about Songun policy, and the other probably refers to the Arduous March.

Unsurprisingly, this group of songs is among the bigger groups examined in this study, as North Korea is famous for being a decidedly militant country, seemingly ready to continue the Korean War or fight the ever-imminent attack from imperialism. Before continuing, it ought to be mentioned that Kim IISung and his successors might have been influenced in that respect by Mao Zedong, Joseph Stalin, and other totalitarian leaders, all of whom have supported the military.



Table 6 Songs exalting the army

Songs 12	Period	Theme NO.5 Exalting the Army			
NO	Period	Title of the Song	Year	Theme	Keywords
1	Kim IISung Era	Song of Comradeship 동지애의 노래	1980	Emphasizing Army	Comrade, Revolution
2		Ye Moon on the Secret Camp 밀영의 달아	1991	Emphasizing Army	Native home, The Party
3	Kim JongIl Era	Carry on the Arduous March 고난의 행군 정신으로	1996	Arduous March	Ordeal, Faith, Arduous March
4		We Will Not Forget 우리는 잊지 않으리	2000	Arduous March	Arduous March, Gun barrel
5		Along the Road of Uninterrupted Revolution under the Banner of Songun 선군의 기치따라 계속혁명 한길로	2004	Emphasizing Songun policy and gun barrel	Revolution, Gun barrel, Songun
6		Our General, The Great Brilliant Commander of Songun 우리의 장군님은 위대한 선군령장	2004	Emphasizing Songun policy and Gun barrel	Gun barrel, Songun, General

Songs 12	Period	Theme NO.5 Exalting the Army			
7	Kim JongUn Era	Towards the Future, on the Road to Final Victory 최후의 승리를 향하여 앞으로	2012	Emphasizing Songun policy and Gun barrel	Military power, Gun barrel, Songun
8		July 27 March 7.27 행진곡	2013	Emphasizing Army and Anti- imperialism	Anti-American, Invader
9		Korea, Forward Under the Line of Simultaneously Developing on Two Fronts 나가자 조선아 병진 앞으로	2013	Emphasizing Army and economy	Economy, Nuclear weapon, Foe
10		The Victory is Continued Through the Generations 승리는 대를 이어	2014	Emphasizing Army and Victory	Foe, Anti- American,
11	-	My Fatherland Songun 선군의 나의 조국아	-	Emphasizing Songun policy and gun barrel	Gun barrel, Songun prosperity
12		Answer Loyalty “I understand” 충성의 대답소리 알겠습니다		Emphasizing Army	Order, hardship, loyalty

Unsurprisingly, the main goal of the songs in this group is to convey to the people that all of their difficulties and anxieties can be overcome through a robust military-centric policy. Furthermore, the songs aim at further strengthening the people's love and dedication to the military. This is done mainly through the repeated use of anti-Japanese and anti-imperialist imagery, and the appellation of the leader as a General or Generalissimo. Moreover, the songs aim at showing the importance of the military

in overcoming internal hardships, something most notable in the songs written during the Arduous March. Finally, a small number of songs aim at educating the people about the new military policies of the country.

Another specific feature of the songs in this group is that they are very time-specific and can be pinpointed with relative accuracy to the period when they were created.

One of the main reasons for this might be the fact that the military, and to a lesser extent the economic development, is the most closely related to the changing political climate of the country and as such is the subject of most changes and innovations which are soon reflected in the lyrics.

The earliest song of the ones discussed here is *Song of Comradeship* (동지애의 노래) from 1980. The release of this song coincides with the promulgation of the new Worker's Party regulation, according to which one of the main goals of The Party is the active support of the destruction of American imperialism and the encouragement towards the establishment of socialism and the struggle of survival. This way, the regulation aims to raise the struggle-consciousness and to promote anti-American and anti-imperialist sentiments among the people, both of which are closely related to the importance of the army. Written in such a political environment, the song aims at promoting the fellowship between the soldiers and building a sense of solidarity among the military personnel. This is easily seen in the

first verse, which speaks of the hardships and dangers of life in the military but also the dedication and camaraderie, even brotherly love, the soldiers feel towards each other. Moreover, this was one of Kim Jongil's favorite songs.

The songs written during the rule of Kim Jongil can be divided into two distinct periods - songs about the Arduous March and the help of the army during that difficult period, such as the song *Carry on the Arduous March* (고난의 행군 정신으로), and songs promoting the Songun policy, such as *Our General, The Great Brilliant Commander of Songun* (우리의 장군님은 위대한 선군령장) which both promotes Songun and exalts Kim Jongil. Unsurprisingly, the two songs that mention DPRK's Songun policy are written in 2004 as this is the year when the word songun, which means 'military-first,' becomes one of the most widely-used terms in the Rodong Sinmun. For example, the January editorial of the newspaper titled "Under Party Leadership Let Us Glorify This Year as a Year of Proud Victory Through Revolutionary Offensive on All Fronts of Building Kangsong Taeguk" the word is used no less than 40 times. Moreover, only then did Songun as a political concept become primary for the country. This is interesting, as according to official North Korean accounts Songun was created either on August 25th, 1960 when Kim Jongil visited an armed forces tank unit or in 1930 by Kim IlSung and later refined by Kim Jongil (Hoare 2012).

The song *Carry on the Arduous March*, released in the middle of the worst famine in North Korean history, both tells the people to continue struggling and fighting against death but is also used to strengthen the military and make stricter political system in order to control society. Moreover, apart from speaking about the Arduous March, the song is loaded with symbols and references such as Juche, Socialism, the flag of the Worker's Party, and numerous others. Its first verse is as follows:

수령님 유산 사회주의는	Suryong's heritage, socialism
필승의 기상 떨친다	Is walking up to victory
전진이다 투쟁 투쟁이다	Let's go forward, struggle! it's struggle
전진 나가자 나의 조국아	Let's go forward, my country
고난의 행군 그 정신으로	With the Arduous March spirit
붉은기 높이앞으로	Let's hold the red flag higher

The songs written during Kim JongUn, too, can be divided into two groups. The first is a song about Songun which should be taken as a way of honoring the old rule and legitimizing his power. The second group contains two songs with a powerful anti-American and anti-Japanese message. Both of them are written after the 2013 nuclear tests in North Korea and the subsequent condemnation from the world. Of them, *The Victory is Continued Through the Generations* (승리는 대를이어) illustrates well Kim JongUn's military policy. The song lyrics are:

우리는 이날까지 승리의 한길 걸어왔다	We have walked the path of victory to this day
원수와 싸워이긴 력사의 길에 물어보라	Fight with the enemy and ask for the long history
미제의 성조기를 통쾌히 짓밟아 버리며	We destroyed the American flag
우리가 대를이어 어떻게 싸워왔는가를	How we have fought through the generations
자랑차다 승리만을 떨쳐가는	Boast of winning
빛나는 전통 백승의	Shining of tradition, certain victory
오직한길 조선의 길이여라	There is only one way, the path of Joseon

3.6 Songs Emphasizing Economic and Technological Development

This group consists of eleven songs. Four of them are written during the time of Kim IlSung, two during Kim JongIl, and the rest during Kim JongUn. The majority of the songs emphasize the upswing in economic activity and as such are intended to promote the workforce and encourage the masses to work towards an economic betterment. Moreover, as it will be seen below, most of the songs propagate the idea that the citizens can achieve real happiness only through work and that although their life might be full of hardships and plight, they ought to keep positive mind and attitude and faith in the Worker's Party and Socialism.

Table 7 Songs emphasizing economic and technological development

Songs 11	Period	Theme NO.6 Emphasizing Economic and Technological Development			
NO	Period	Title of the Song	Year	Theme	Keywords
1	Kim IlSung Era	When in the Prime of Girlhood 처녀로 꽃필때	1956	Economic development	Responsibility, Comradeship, Construction
2		Increase Production and Savings for the Country 증산하고 절약하여 부강조국 빛내가세	1990	Economic development	Saving, Innovators, Prosperity
3		Girlhood 처녀시절	1991	Economic development	Hero, Innovator, Joy
4		Let's Learn 배우자	1992	Emphasizing education	Science, Technology
5	Kim JongIl Era	A Girl on the Steed 준마처녀	1999	Economic development	Fast horse, Youth
6		Higher and Faster 더 높이 더 빨리	2001	Economic development	Science, Technology, Cutting edge
7	Kim JongUn Era	Break Through the Cutting Edge 돌파하라 최첨단을	2010	Economic development	Juche industry, Self-rehabilitation, Scientific technique
8		Golden Cushion 금방석	2012	Economic development	Future, Sun,
9		Hight Haul in the Sea 바다 만풍가	2014	Encouragement of labor	Joy, Abundant
10		Sea of Apples at the Foot of Chol Pass 철령아래 사과바다	2014	Economic development	Sea of apples
11		We Are the Mallima Riders 우리는 만리마기수	2016	Encouragement of labor	Mallima, Innovation, Scientific Technique

Interestingly, only one of the songs discussed here is written before 1990, a period when the country experienced relative economic well-being. We should note that does not mean that there were no songs written during the decades between the creation of the DPRK and the 1990s, only that none of them are included by the editors of the media that published the songs we analyze here. However, it shows the attitude of the current regime towards the economic songs from the period than the actual lack of songs on the topic. Nevertheless, the pre-1990 song, titled *When in the Prime of Girlhood* (처녀로 꽃필때) and written a few years after the establishment of the DPRK, shows rather well The Party's goals at the time of its creation. Firstly, it is written shortly after the 1950s land reforms in North Korea which redistributed the land of the country, granting peasants more land than they ever occupied and as a result gaining their full support. This reform was coupled with two other important innovations, namely the promise of free food, housing, and education and the urge for the women to join the workforce and start working in the country's newly built factories.

By using the girl as a protagonist of the song, the government not only urges the women to join the workforce but also shows that North Korea is a modern Socialist country unlike the non-socialist Asian countries such as South Korea which are steeped in outdated Confucianism and feudalism. Moreover, it shows that the DPRK is a country which not only cherishes but also depends on its female member and

views them as an essential part in its economic and technological development as opposed to merely mothers, wives, or daughters, as they are seen in the old Confucian world.²⁴ A good example is the aforementioned *When in the Prime of Girlhood*, the lyrics of which are:

하루는 집에 돌아 와 보니	When I came back home
그 이가 다녀간 편지 있었네	There was a letter from him
행복의 건설 말하는 사연	Talking about building a happy life
내 마음 뜨거웠네	My heart is beating
어머니 어느새 아셨는지	My mother knows it somehow
그 이의 칭찬을 하시더니	She starts to praise him and to tell me
부부내외 한직장 다니면 더 좋아	Its great to work in the same place as your husband
사위로 삼으셨네	She wants him to be her son-in-law
처녀로 꽃필때 제일 좋아	Its great to be the prime of girlhood

As seen from this verse, the song implores the women to join the workforce by appealing to their wish to find a good husband. This, again, aims at showing that the DPRK is a modern country where love is possible and where there is no place for the outdated practice of arranged marriages.

Another song using the symbol of the factory, albeit for different purposes, is *Higher and Faster* (더 높이 더 빨리) from 2001. Written only a year after the start of the monumental and historic inter-Korean Kaesong Industrial Complex project, the song

²⁴ Yet, it also reminds one of the US propaganda songs promoting female work discussed in the previous chapter.

can be seen as a call to everyone to go work in it and help the struggling North Korean economy by giving their salary, or at least a large part of it to the government. However, the leader who seems to be most preoccupied with economic success is Kim JongUn. This is also reflected by the fact that most of the songs in our selection are either from his rule or the years immediately preceding it. The song *Break Through the Cutting Edge* (돌파하라 최첨단을) although technically written during Kim Jongil's rule, should be seen more as one belonging to that of his son as it has all the essential characteristics of the songs from his period. The song cleverly uses the term 'cutting edge' (최첨단) to mean progress, yet through its conjunction with phrases like 'scientific technique' (과학 기술) and 'knowledge economy' (지식 경제), it can also be seen as a description of Kim JongUn's main agenda, namely catching up technologically with the other world. This can even be seen through the use of English terminology such as CNC, which as far as we know is the first time English words are used in North Korean lyrics. Finally, the song promotes the significance of education and the fact that without education, the country will become a slave of imperialist countries.

Another song that represents Kim JongUn's economic agenda is *Golden Cushion* (금방석) from 2014 which speaks of the fruits of his economic reforms and the "marketization" (시장화) of the country. The song is written the same year when the government enacted the allowance for self-management of all businesses in the

country. This allowance was based on the success of the first 300 businesses allowed self-management immediately after the accession of Kim JongUn (Popp 2018). The song, just like *High Haul in the Sea* (바다 만풍가) released immediately after the beginning towards the marketization, speaks of the bright future of the people, the wealth they have under the current leader, and even urges them to sit on the ‘golden cushions’ from the title. Thus, both songs send a somewhat un-communist message about the importance of material wealth, possessions, and materialism.

Finally, the song *We are the Mallima Riders* (우리는 만리마기수) from 2017 promotes the beginning of a new economic era for North Korea (2017). Thus, with this single word, the government manages both to remind the listeners of their rich and ancient mythology but also to subvert it. Moreover, although it might be a stretch and there is no actual evidence for it, the introduction of the mallima can also be seen as a removing the country from the past - both from the influence of Chinese culture and mythology but also from that of Kim IlSung’s North Korea. Through former it aims at creating a new, North Korean mythology, while doing the latter, and build a newer, better, and more developed North Korea. Nevertheless, whatever the subtler symbolism of the mallima might be, it is undeniable that it is used as a way to exhort the citizens to work even harder and faster than they did after the creation of North Korea.

3.7 Songs on Various Topics

This group consists of six songs, four of which are written during the rule of Kim IlSung, while the other two, during Kim JongIl. Of them, the earliest song, *Green Pine on Namsan Hill* (남산의 푸른 소나무), is written during the Japanese occupation and as expected speaks about freedom from slavery. As such it is not North Korean per se but pan-Korean, yet the fact that it is used in North Korea makes it suitable for this list. Moreover, the green pine tree from the song's title was made North Korea's national tree in 2015 (연합인사이드 2015).

Table 8 Songs on various themes

Songs 6	Period	Theme NO.7 Various Topics			
NO	Period	Title of the Song	Year	Theme	Keywords
1	Kim IlSung Era	Green Pine on Namsan Hill 남산의 푸른 소나무	1918	Emphasizing Independence	Independence, Carry on the family line
2		Whistles 휘파람	1990	Daily life	Today's plan, Innovator
3	Kim JongIl Era	Cuckoo 뻬꾸기	1992	Daily life, Rural Area	Mechanization, My hometown
4		I Cannot Tell it Yet 아직은 말 못해	1993	Promoting Rural Areas	Companion, Innovator, Love
5	Kim JongIl Era	Unification Within Our Own Nation 통일은 우리민족끼리	2003	Emphasizing Reunification	Ethnic autonomy, Our brother
6		Unification 6.15 통일 6.15	2005	Emphasizing Reunification	Ethnic group, Joseon, My fatherland,

Songs 6	Period	Theme NO.7 Various Topics			
					Descendant

Three of the other songs, written between 1990 and 1993, deal with the promotion of the rural area and farming, while the newest songs speak of reunification, among other things.

The reason for this stress on the rural areas and the beauty of farming in the songs from the beginning of the 1990s might be the difficulties the country faced after the fall of the Soviet Union, the biggest benefactor of the country, and the subsequent drastic drop of imports, forcing the country to really be self-dependant. Among the three songs, by far the most popular even now is *Whistles* (휘파람), written in 1990 and sung and covered up until now. The song lyrics are:

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어저밤에도 불었네 휘파람 휘파람	Whistle whistle I whistle Last night too
벌써 몇달째 불었네 휘파람 휘파람	I have been whistling for several months already
혁신자의 꽃다발 안고서 휘파람 불며는	Whistling when I hold a bouquet from innovator
복순이도 내 마음 알리라 알아 주리라	BokSun will understand my mind too.

The last two songs aim to show the importance of reunification and highlight the strength of Korean peninsula. Both songs are written immediately after the warming

up of the relationship between the North and the South. This resulted in the start of the first economic venture between the two countries, and the signing of the joint statement on June 15th, 2000, to work towards the unification of the peninsula. According to it, the two governments will cooperate for the unification and the achievement of a balance between the two parts of the peninsula. Moreover, they will work together on sectors such as social, cultural, environmental, and sports. Finally, they promise to find a way to reunite the numerous families split during the Korean War. Thus, it is unsurprising that songs such as *Unification 6.15* (통일 6.15), the title of which commemorates the date of the signing of the statement, or *Unification Within Our Own Nation* (통일은 우리민족끼리) emphasize the fact that the two countries share the same tragedy of families separated during the Korean War and say that the next generations should not suffer from the same plights. The majority of the terms used in these songs, such as ‘all the people,’ (온겨레) ‘our ethnic group’ (우리민족) and ‘descendant,’ (후손) aim at reminding the listeners that although Korea is currently divided, its citizens share the same blood and origin. Unsurprisingly, the lyrics speak of the South Koreans not as an enemy but instead as lost, weak people, victims of the circumstance of sorts, who should be embraced by the stronger North Koreans. This is done through using words such as brother and pan-Korean symbols such as Paektu Mountain and Halla (한라), symbolizing both parts of the peninsula.

As seen from our categorization of the songs based on their dominant themes, all songs analyzed by us carry a strong political message. Moreover, even universal themes such love, longing, and desires are always heavily politicized. Thus, the love is a love towards the leader and his party; the longing is towards the absent father-like leader; the desire is towards realizing Juche and creating a perfect communist society.



CHAPTER IV

CONCLUSION

North Korean song lyrics have a vital educational, social, and, most importantly, political role in the North Korean society as a vehicle for the government to spread its policies and ideas.

In the realm of ideological education, music has proven to be very useful for the government. As a socialist country, the North Korean government has to provide free education for all citizens, yet due to various reasons, the quality of said education is rather low, resulting in most of the people largely lacking in-depth knowledge of the intricacies of Juche and other important North Korean concepts. Thus, from its inception, the government used music as a way to educate the masses in the greatness of socialism and Juche. This was done through the simple and easy to understand lyrics, as stipulated in the rules for creating Juche Realist music. Yet, as we saw above, very few of the songs actually manage to provide ideological education to the listeners. Instead, they simply aim at making them believe in the supremacy of Juche.

In the sociopolitical realm, music has been heavily utilized by all three leaders of the country who understood its ability to influence the listener's emotions and ideas and, thus, convince him of new things. Knowing these qualities of music, the government utilized it as the fastest, cheapest, and most influential media to deliver the regime's message to people. This cost-effectiveness and influence has made music the number one tool for instilling a sense of respect, obedience, willingness for sacrifice, and justification and rationalization of the monolithic political system and the Kim dynasty at its helm.²⁵ This has resulted in virtually all official music containing political themes and even many of the non-political words and imagery used within it, being politicized.

All North Korean music and song lyrics are written following strictly the rules of Juche Realism. This uniquely North Korean art movement is equally informed by the Soviet Socialist Realism and the DPRK state ideology, Juche. Like all other socialist states, the country initially implemented not only the Marxist-Leninist ideology but also the art theory based on it, Socialist Realism. The art movement was created during the rule of Joseph Stalin as a way to stop the numerous experimental and avant-garde artists at the time, and also to promote more fully the ideas of Socialism. Initially created with literature in mind, Socialist Realism was quickly expanded to

²⁵ This use of music by the government and especially of the country's three successive leaders corresponded so closely with the theories of Charles E. Merriam found in his *Political Power*. This makes one think that they either have been influenced by him or at least arrived at the same conclusion as him.

include all other art forms, including music. Yet, it kept its most fundamental ideas, the most important of which is that a piece of art should not represent reality as it is but reality in its revolutionary development, making all Socialist Realist art a good vehicle for propaganda, at least on paper. However, we should note that Socialist Realist music never actually managed to be political or work well as a propaganda tool. The main reason for that is the fact that the majority of Socialist Realist music pieces were instrumental.

Juche Realism is equally influenced by the state ideology of the DPRK. Although juche as a term was first introduced in the 1950s, it started developing as a ideology towards the 1970s and still continues being changed and appended. The main principles of the ideology were presented by Kim Jongil in his text *About Juche Philosophy* from 1982, according to which, man is the master of everything, a country should be completely self-reliant and independent, and Juche is the apotheosis of all human thought, far superseding the imperfect Marxism-Leninism of the USSR.²⁶ With the development of Juche, it started becoming more like a religion than a state ideology, something we can see through the fact that the North Korean calendar is counted in Juche years, reminding one of the Buddhist, Christian, and Muslim

²⁶ The last idea is reflected in the later amendments in the Constitution, most notably the 2009 one which removed the word 'communism' from the text and made Juche an autonomous ideology.

calendars. Similar religious aspect of Juche can be seen in the widespread idea in North Korea that Juche cannot be understood but only experienced and lived.

As expected from an art movement influenced by an ever-changing ideological system such as Juche, Juche Realism developed constantly to accommodate the new ideas and policies of Juche. Initially, Juche Realist music and lyrics were created to strengthen the pride of the listeners in being Korean and stress the autonomy of the country and its culture. Thus, the songs had to be written in pentatonic scales and use predominantly Korean instruments. In the realm of lyrics, they mostly focused on the beauty of the country and the bright socialist future. Still, we should note that for a few decades, there were no strict rules for creating music or writing lyrics such as specific guidelines or unions. The only rules were that the songs should contain simple and memorable lyrics, basic melodies that follow the flow of the lyrics, and reflect the position of The Party. This changed with the publication of Kim Jongil's *Musical Art Theory* from 1991 which gives very specific instructions on the processes of writing lyrics and also for creating art unions and troupes. This book is still studied by all music-creators in the country. Moreover, the traditional instruments were modernized to play chromatic scales, an undoubtedly gargantuan undertaking of the North Korean government which has influenced the shape and direction of the music in the country up until the present day. Finally, the rule of Kim JongUn introduced many electric instruments to the music, numerous foreign

songs with changed lyrics, the pop band Moranbong, and started using music as a tool for diplomacy. Nevertheless, the fundamental aspects of Juche Realist music from the time of Kim IlSung such as simplicity of lyrics and melody, precedence of the former over the latter, and the lyrics as a reflection of The Party's ideas continued to be used in writing the songs.

The way The Party's position is reflected in North Korean music in at least two ways. The first is the thematic content of the lyrics. As mentioned above, all songs have a political theme or when the overall emotion of the songs, such as love or longing, it is always politicized. Not only that, but also the themes themselves show the concepts which The Party thinks important. Thus, there are numerous songs about Songun policy and much less songs about the Three Red Flag Movement. Through this we can see that the government wants to show the listeners the importance of Songun and the militarization of the country, for example. The same is seen through the songs which speak of the economic development, especially the ones written in the last couple of years. Through them, the government shows that it takes the economic development and modernization of the country to be its most important mission.

Secondly, the songs represent the position of The Party in that all of them clearly reflect the historical context of the time they are created. Moreover, they also

clearly show The Party's position to it and by extension, how the government wants the listeners to think or feel about the same thing. This is easily seen in the song *Mother's Voice* from 1992, released the same year as the revision of the Constitution which introduce the hereditary succession of the position of the leader in the DPRK. Thus, the song speaks of the country as a happy family with the leader as a father, The Party as a mother, and the listeners as helpless children in need of guidance and protection, aiming at influencing the listeners to accept the hereditary monolithic party system. Other songs, such as *Unification 6.15*, written right after the signing of the agreement for unification of the Korean Peninsula, or *The Country I Defend* and *My Country is the Best*, both written after the Japan-DPRK talks, reflect the strongly anti-Japanese sentiment of the government and its suspicion of it.

The significance of this study lies in the fact that it has managed to make visible the extent to which official North Korean music is politicized, showing not only that most of the songs contain an overt political message but also that the majority of the imagery used within the songs has at least one layer of meaning that contains political connotations. Thus, it has been shown that whatever the artistic merits of the songs discussed here might be, the fact is that they are first and foremost a piece of political propaganda serving a specific role and only after that are they pieces of art.

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APPENDICES



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Appendix I: List of songs based on source

Table 9 List of songs from GeumSuGangSan Magazine

금수강산 (GeumSuGangSan Magazine)						
No	Title of the Song	Year	Issue	Composition	Lyricist	Composer
1	Loving (사랑하노라)	2016	1	2014	Ri HyeJeong	Seol TaeSeong
2	Hand of Destiny (운명의 손길)	2016	2	2015	Hwang SeaongHa	Shin IUae
3	Longing for the Marshal is My Happiness (그리움은 나의 행복)	2016	3	2015	Park GyeongShim	Hyeon GyeongIl
4	We Have Longed to See You (뵈고 싶었습니다)	2016	4	2015	Ri JiSeong	Woo JeongHui
5	Fly High, Our Party Flag (높이 날려라 우리의 당기)	2016	5	1985	Choi JunGyeong	Kim Dong Cheol
6	We Love The Party Flag (우리는 당기를 사랑하네)	2016	6	2015	Cha HoGeun	Woo JeongHui
7	The Victory is Continued Through the Generations (승리는 대를 이어)	2016	7	2014	Cha YongDo	Hyeon GyeongIl
8	Our Faith (우리의 신념)	2016	8	2016	Ri HyeJeong	Park Myeong Seong
9	The People Are by the Marshal (원수님곁에는 인민이 있습니다)	2016	9	2015	Jo GuangCheol	Jang ChungShim
10	We Are the Mallima Riders (우리는 만리마기수)	2016/ 2017	10/8	2016	Ri JiSeong	Hyeon GyeongIl
11	We Will go to Mt. Paektu (가리라 백두산으로)	2016	11	2015	Ri JiSeong	Woo JeongHui
12	Longing of Snowflakes	2016	12	2015	Ri HyeJeong	Park

금수강산 (GeumSuGangSan Magazine)						
13	(그리움의 흰 눈송이)					SeongNam
	People's Joy (인민의 축원)	2017	1	2016	Ri JiSeong	Woo JeongHui
14	Korea, Forward Under the Line of Simultaneously Developing on Two Fronts (나가자 조선아 병진 앞으로)	2017/ 2017	2/12	2013	Yun DuGeun	Jeon Gwon
15	Advancing Socialism (전진하는 사회주의)	2017	3	2016	Cha HoGeun	An JeongHo
16	Song of Mangyongdae (만경대의 노래)	2017	4	1962	Jo RyeongChul	Kim OkSeong
17	Juche, Modernization, and Socialism are Blooming (주체화 현대화 과학화의 꽃이 피네)	2017/ 2018	5/4	2000	Kim Dull	Eom HaJin
18	Nothing to Envy (세상에 부럼없어라)	2017	6	1961	Jip Che	Kim Hyeok
19	We Started from a Vacant Land (우리는 빈터에서 시작하였네)	2017	7	1980	Kim Dull	Ri BongRyong
20	Song of the Advance of Socialism (사회주의 전진가)	2017/ 2018	9/2	2017	Ri JiSeong	Kim UnRyong
21	Socialism is the Only way (사회주의 오직 한길로)	2017	10	2017	Cha HoGeun	Jang Chung Shim
22	Our People are the Best (우리민족 제일일세)	2017	11	1993	Ri GwangSeon	Hwang JinYeong
23	I Think of the Marshal Day and Night (자나깨나 원수님 생각)	2018	1	2014	Cha HoGeun	An JeongHo
24	Keep the Flag of Rehabilitation High by our Own Strength (자력갱생 기치높이 다시한번 대고조로)	2018/ 2018	3/8	1990	Kim GyeongGi	Ri YongHo

금수강산 (GeumSuGangSan Magazine)						
25	High Haul in the Sea (바다 만풍가)	2018	5	2014	Cha HoGeun	Kim HeaSeong
26	The Feature of Korea (조선의 모습)	2018	6	1989	Kim JeongHun	Aem HaJin
27	For my One and Only Motherland (하나밖에 없는 조국을 위하여)	2018	7	2005	Ri SuBok	Jho GeongJun
28	National Anthem (애국가)	2018	9	1947	Park SeYeong	Kim WonGyun
29	Let's Learn (배우자)	2018	10	1992	Ri GwangSeon	Hwang JinYeong
30	I Like Yutnori (웃놀이 좋다)	2018	11	-	Kim GiHo	Ri BongRyeon
31	Increase Production and Savings for the Country (증산하고 절약하여 부강조국 빛내가세)	2018	12	1990	Choi JunGyong	Song MinHwa
32	My Country is Full of Hope (희망넘친 나의 조국아)	2019	1	2013	Cha HoGeun, Ri JiSeong	An JongHo

Table 10 Songs from Collection of Joseon Songs

‘조선노래집’ (Collection of Joseon songs)				
No	Title of the Song	Year	Lyricist	Composer
33	Song of General Kim IlSung (김일성장군의 노래)	1946	Ri Chan	Kim WonGyun
34	Song of General Kim JongIl (김정일장군의 노래)	1997	Shin UnHo	SeolMyeongSun
35	Ode to General Kim JongUn (김정은장군 찬가)	2015	Kim ChunHo, Kim GiSung	Jho GyeongJun
36	Footsteps (발걸음)	2009	Ri JongO	Ri JongO
37	Ode to the Motherland (조국찬가)	2013	Jip Che	SeolTaeSung

‘조선노래집’ (Collection of Joseon songs)				
38	Nostalgia (사향가)	1930	Kim YunBong	An GiYeong
39	My Mother (나의 어머니)	1991	Kim JongShik	Hwang JinYoeng
40	Oh Korea, I Will Glorify You (조선아 너를 빛내리)	1960	Kim JongIl	Kim JongIl
41	Green Pine on Namsan Hill (남산의 푸른 소나무)	1918	Kim HyeongJik (Kim IlSung's father)	-
42	The Star of Korea (조선의 별)	1970	Kim Hyeok	Seong DongChun
43	Song of Comradeship (동지애의 노래)	1980	Ri JongSun	Seong DongChun
44	At the Native Home on Moonlight Night (고향집 달밤에)	1999	Jeon DongWoo	Park JinGuk
45	Ye Moon on the Secret Camp (밀영의 달아)	1991	Jeong SeoChon	Hwang JinYeong
46	The Snow is Falling (눈이 내린다)	1965	Kim JaeHwa	Ri MyeonSang
47	The 2000-ri Amnok River (압록강 2 천리)	1952	Jo RyeongChul	Ri MyeonSang
48	Fog Creeps up JongIl Peak (정일봉에 안개 흐르네)	1995	Ri JeongSul	An JeongHo
49	Thunder Over JongIl Peak (정일봉의 우뢰소리)	1994	Paek Ha	An JeongHo
50	Endless is Our Yearning (그리움은 끝이 없네)	2012	Cha HoGeun	Kim EunIl
51	Our Marshal (우리 원수님)	2013	Cha HoGeun	Kim UnRyong
52	Mother's Voice (어머니의 목소리)	1992	Mun GiChang	Kim HakYeong
53	Our Leader, Beloved to the People (인민이 사랑하는 우리 령도자)	2012	Ryu DongHo	Jeon HeungGuk
54	Opening My Heart	2014	Kim JeongDeok	Hwang JinYeong

‘조선노래집’ (Collection of Joseon songs)				
	(고백)			
55	The Country I Defend (내가 지켜선 조국)	1990	Choi JunGyeong	Kim GwangHun
56	The Blue Sky of my Country (내 나라의 푸른 하늘)	1986	Koo HuiCheol	Heo GeumJong
57	I Shall be Your Son Forever (나는 영원히 그대의 아들)	1984	Jeon DongWoo	Kim GeonIl
58	Let the Days Go By (세월이야 가보라지)	2014	Kim HyeongChan	An JeongHo
59	Youth (청춘)	1992	JeonDongWoo	Jip Che
60	A Girl on the Steed (준마처녀)	1999	Ri GwangSuk	An JeongHo
61	Girlhood (처녀시절)	1991	Ri JeongSul	Ri JongO
62	Let's Make a Toast (축배를 들자)	2009	Choi JunGyeong	Ri JongO
63	When in the Prime of Girlhood (처녀로 꽃필때)	1956	Jo RyeongChul	Kim BokYun
64	Whistles (휘파람)	1990	Jo KiCheon	Ri JongO
65	Cuckoo (삵구기)	1992	Yun DuGeun	Ri JongO
66	I Cannot Tell it Yet (아직은 말 못해)	1993	Kim GiHo	Ri JongO
67	Let's Live for the Future (미래를 안고 살자)	1996	Ryu WooHyeon	Ryu WooHyeon
68	Break Through the Cutting Edge (돌파하라 최첨단을)	2010	Hwang JinYeong	Hwang JinYeong

Table 11 List of songs from Rodong Sinmun

‘로동신문’ (Rodong Sinmun)					
No	Title of the Song	Issue Date	Year	Writer	Composer
69	The Leader Will Always Be with Us (수령님은 영원히 우리와 함께 계시네)	29.06.1995	1995	Jip Che	Jeon JeongGeun
70	Let Us Hold High the Red Flag (높이 들자 붉은기)	30.09.1995	1995	Song ChanUng	Song GyanagRim
71	The Faith is Going Higher (신심높이 가리라)	24.01.1998	1987	Kim Dull	Eom HaJin
72	Along the Road of Uninterrupted Revolution under the Banner of Songun (선군의 기치따라 계속혁명 한길로)	07.01.2004	2004	Choi JunGyeong	Jo GyeongJun
73	Our General, The Great Brilliant Commander of Songun (우리의 장군님은 위대한 선군령장)	12.02.2004	2004	Yun DuGeun	Eom HaJin
74	Unification 6.15 (통일 6.15)	15.06.2005	2005	Gwak MyeongCheol	An JeongHo
75	Unforgettable Echo over Samil Lagoon (못잊을 삼일포의 메아리 떠나는 마음)	24.09.2007	1982	Jeon ByeongGu	Heo GeumJong
76	Glory to Our Great Party (영광을 드리자 위대한 우리당에)	01.10.2010	2010	Yun DuGeun	An JeongHo
77	The Way of Victory (승리의 길)	01.01.2011	1998	Cha YeongDo	Seong DongMin
78	Korean Youth March (조선청년행진곡)	27.02.2011	2011	Kim RyeonHo	Kim WonGyun
79	The Power of Joseon (조선의 힘)	01.01.2012	2012	O YeongJae	Woo JeongHui
80	We Will Follow Him With One Mind (한마음 따르렵니다)	29.04.2012	2012	Kim Hyeong Chan	Ryu WooHyeon
81	Towards the Future, on the Road to Final Victory (최후의 승리를 향하여 앞으로)	26.06.2012	2012	Yun DuGeun	Kim UnHyeok

‘로동신문’ (Rodong Sinmun)					
82	Single-minded People (인민은 일편단심)	28.01.2013	2012	Ri JiSeong	Woo JeongHui
83	Destiny and Future Entrusted to Him (운명도 미래도 맡긴 분)	11.03.2013	2013	Ri Myeog Geun	Kim UnRyong
84	The Leader and the General are with Us (수령님과 장군님은 함께 계시네)	14.04.2013	2013	Cha HoGeun	Jo GyeongJun
85	July 27 March (7.27 행진곡)	21.07.2013	2013	Cha HoGeun	Jo GyeongJun

Table 12 List of songs from previous research

Songs in Previous Korean Research				
No	Title of the song	Year	Writer	Composer
86	We Cannot Live Without Him (그이 없인 못살아)	2013	Cha HoGeun	Kim UnRyong, Hwang JinYeong
87	Where are You, General (어디에 계십니까 그리운 장군님)	1971	Kim Jongll	Kim Jongll
88	Carry on the Arduous March (고난의 행군 정신으로)	1996	Yun DuGeun	Ri GwangO
89	My Fatherland Songun (선군의 나의 조국아)	-	Hwang SeongHa	Cha SeongCheol
90	Answer Loyalty “I understand” (충성의 대답소리 알겠습니다)	-	Yu SeongOk	Seol MyeongSun
91	Higher and Faster (더 높이 더 빨리)	2001	Hwang JinYeong	Hwang JinYeong
92	No Motherland Without You (당신이 없으면 조국도 없다)	1993	Ri JongO	Hwang JinYeong
93	Without a Break (단숨에)	2003	Yun DuGeun	Hwang JinYeong
94	Golden Cushion (금방석)	2012	Ri IlHwan	Jeon Gwon
95	My Country is the Best (내 나라 제일로 좋아)	1991	Choi JunGyeong	Ri JongO

Songs in Previous Korean Research				
96	Sea of Apples at the Foot of Chol Pass (철령아래 사과바다)	2014	ChaHoGeun	An JeongHo
97	We Will Not Forget (우리는 잊지 않으리)	2000	Yun DuGeun	Eom HaJin
98	Unification Within Our Own Nation (통일은 우리민족끼리)	2003	Jeong YeNam	Jeon Gwon
99	Our Mother Kim JongSuk (김정숙어머님 우리 어머님)	1978	Yun SeokBeom	Ri Gyeong
100	Only One Heart (오직 한마음)	1968	Paek InJun	Kim YeongDo



Appendix II: Translated Lyrics

Theme NO.1 Raising Patriotism

Nostalgia (사향가)

At my hometown, when I had to leave
 My mother was standing at the door
 Shedding tears, saying goodbye
 Her words of farewell, they are still ringing in my ears

Near our house not very far away
 Going out a small stream runs murmuring through
 Where my younger brothers are leaping and playing
 Ah- They come vividly to my mind

Taedong river, beautiful spring in Mangyongdea
 Even in my dream 'I'm unable to forget my hometown
 You are unforgettable Nostalgic mountains and rivers, on the day of liberation

National Anthem (애국가)

May the morning shine on the rivers and mountain of this land
 Packed with the wealth of silver and gold
 My beautiful homeland of 3000-ri
 With a long history of five millennia
 Brought up in a brilliant culture
 The glory of wise people
 We devote our bodies and minds
 To supporting this Korea forever

Embracing the atmosphere of Mount Paektu
 Nest for the spirit of labor

The firm will, allied with the truth
 Will set forth before the whole world
 The nation, created by the will of the people
 Facing the furious waves with thunderous force
 Let's glorify this Korea forever
 Infinitely rich and strong

The 2000-ri Amnok River (압록강 2 천리)

Let's paddle in the 2000-ri Amnok river
 The raft is running through the freezing stream
 The wood is from Mt. Paektu, thousand years old
 The oak trees are gathering together
 And turned round and round near the Hyesancho mountain for few nights
 When we go to Uju the azalea will bloom

The song of the girls while they are paddling in river
 Send a good gift to the front line
 The oak trees will also be a gift
 Wherever you go the Fatherland will bloom

Oh Korea, I Will Glorify You (조선아 너를 빛내리)

As I stand on Ryongnam Hill at sunrise
 The land of 3000-ri greets my eyes
 Learning the leader's great idea
 I will be the master of the revolution in this land of Korea
 O Korea, I will glorify you

Under the guidance of the Great Leader
 I will be firm and steady on the road of Juche
 Braving the raging waves and storms
 I will lead Korea into the future

My Korea, I will lead Korea into the future

The cause of the sun that shines over the whole world
 It will continue throughout the family line
 When the red glow of Juche will cover the earth
 I will bring about the era of communism
 O Korea, My Korea!

Nothing to Envy (세상에 부럼없어라)

The sky is blue and my heart is happy
 The sound of the accordion rings far and wide
 What a wonderful homeland we have
 A land of harmony and brotherhood
 Our father is Marshal Kim IlSung
 Our home is the bosom of The Party
 We are all brothers and sisters
 We envy nothing in the world
 Who can ever break our strength?
 We are not afraid of any storm or stress
 Carried forward by the spirit of Mt. Paektu and shining brightly
 Our homeland fears no one and nothing

Comrades, let all of us sing in unison
 With the accordion tune harmoniously
 In our homeland where Chollima flies
 All kinds of flowers are in full bloom

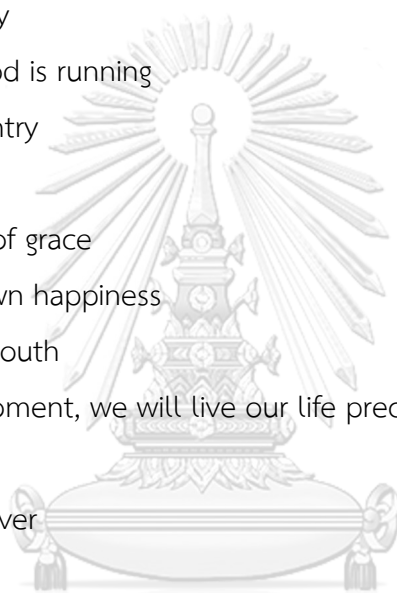
I Shall be Your Son Forever (나는 영원히 그대의 아들)

If you are a tree
 My body is a leaf from it

Even if the wind blows and it falls away
 It will become the soil and cover the root
 O my country, I shall become soil
 I shall cover the root

If you are a big heart
 My body is the blood that runs
 Until the last drop is gone
 I will add to my country
 O my country, the blood is running
 I will give it to the country

I grew up in the midst of grace
 I do not wish for my own happiness
 Do not ask the age of youth
 Even if we live for a moment, we will live our life preciously
 O my Country
 I shall be your son forever



The Blue Sky of My Country (내 나라의 푸른 하늘)

The dandelion on the hill of my hometown
 The days of playing with a white kite
 The blue sky I looked up at that time
 I did not realize the greatness of my land

Even if I close my eyes silently
 The clear sky of my country is in my dreams
 The blue sky unfurled
 It could not cover the clouds of fire

Everywhere in the world there is sky
 But where is it better than this blue sky?
 Glorious sun and stars are shining
 I will live in the country with this sky

The Country I Defend (내가 지켜선 조국)

I took the first step on the golden grass
 A place where I grew up dreaming of my national anthem
 My country where I grew up is so precious
 I am holding my gun to my chest to defend my country
 Oh, my righteous country

There is the blue-and-red flag in my house
 The sunset is coming to me
 I will not lose the cradle of happiness
 It is always in my heart
 Oh, my righteous country

Without the country which has shining sun and stars
 I have neither home nor family
 Protect your precious ones
 I will defend them and live in it my whole life
 Oh, my righteous country

My Country is the Best (내 나라 제일로 좋아)

I've seen the exotic flowers that bloom in the fields of foreign lands
 Yet, the flowers of my country
 Have not been able to impress us negatively

Looking back at the spacious
 Wide world

Best is the country I call my own!

I would drink a cup of water offered by a friend
But never did it taste sweeter
Than the spring water of my own home

I love the melody of the Arirang
That brings love from the corners of the world

The dear homeland bright under the sun and stars
To it I return with my head bowing

Our People are the Best (우리민족 제일일세)

With 5000 years of history and culture

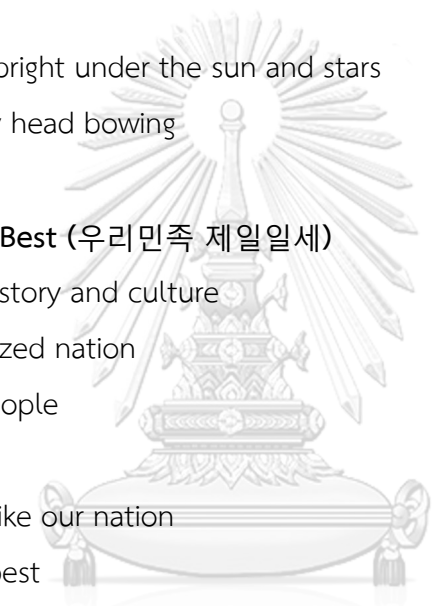
It is a bright and civilized nation

Let's boast of our people

Let's love our land

There is no country like our nation

Our people are the best



A country that regards his
Wise and brave nation and people

The country that has a shining sun and stars
The dignity of the country is spreading thorough the whole world

Juche, Modernization, and Socialism are Blooming

(주체화 현대화 과학화의 꽃이 피네)

Land of beautiful scenery, my country's treasure

Find all of them with my strength

Our economy shines brightly

With the warm and bright sunlight of the leader
 Under his care, Juche, modernization and Socialism's
 Flowers are blooming

The process of mechanization in the whole country
 There is light of automation
 Where hard work is gone in the workplace
 Joy is overflowing

Learn new technology and science skills
 The flame of creation is becoming bigger
 Our nation is shining through Juche
 Our nation is prospering endlessly

For my One and Only Motherland (하나밖에 없는 조국을 위하여)

I am a young man from the liberated Korea
 Life is precious
 The bright future and hope of tomorrow are precious, too
 But my life, my hope,
 My happiness
 Those are not as valuable as the destiny of my country
 For my one and only country,
 I have only one lifetime
 I devote my youth to the country
 There are precious life and beautiful hope
 There is no other happiness than that

My country is Full of Hope (희망넘친 나의 조국아)

With all of us overflowing with happiness
 We greet the bright morning with joy
 The dreams that we desire flower in front of our eyes

We greet even tomorrow with joy
 Be brighter, the place where we live
 The care of the Marshal
 The hope of the people, the hope of great fortune
 My country overflows with them

Even the falling snow and storms
 With all of us not fearing them
 Looking brightly at the victory we will greet
 We laugh and overcome the ordeals
 Be happy, the place where we live
 The care of the Marshal
 The hope of the people, the hope of a powerful country
 My country is blooming

The benevolent sunlight, the brilliant starlight
 They brighten the land for all ages
 Embracing the pride that is not in this world
 We go to the promising future
 Be great, the place where we live
 The care of the Marshal
 The hope of the people, the hope of prosperity
 My country has them without end

Ode to the Motherland (조국찬가)

This is where my beloved mother made me take my first step
 The country is the garden of my beloved home
 The country shines preciously in everyone's mind,
 The glorious People's Republic of Korea

Enchanted with it like a painting,
 The land and sea are dazzling to the eyes
 The legendary country filled with treasures of gold and silver
 Overflows with happiness, country of the people

This land where goshawks fly in the clouds and magnolias bloom
 The image of Korea is wise and beautiful
 We envy nothing, our country is like morning

Through youth, full of life,
 Its form takes a leap through strong spirit,
 This Korea reaches the sky
 Let us dedicate our hearts to this Korea

In the sky, our national flag will fly forever
 In this land, all the dreams will be achieved
 We will love you forever
 Shine, People's Republic of Korea

Loving (사랑하노라) จุฬาลงกรณ์มหาวิทยาลัย

In the morning and at dusk
 The joyful sound of children singing songs
 A family full of warmth and peacefulness
 The precious place where I live - my home

Dedicating my sweat to a better tomorrow
 Like letting fruit come to full maturity
 Through bursting passion, making miracles appear
 My workplace, full of fruitful new creations

People caring about each other
 Doing everything with devotion
 Cultivating this whole land as one single mind
 Making this place, we are bound to turn it into a paradise

Blessed by the flowing sunshine
 This land will shine brightly
 A brilliant future for our land of the sun
 My great homeland - Loving you

We Will go to Mt. Paektu (가리랴 백두산으로)

We follow in the spring, we follow the winter
 To Mount Paektu – home of our hearts
 Place of the revolution battles gives us the indomitable will
 Even during storms, and strengthens our faith
 We will climb, we will climb to the Mount Paektu
 We will climb to Mount Paektu that calls us

Even in our dreams, anytime, we will climb to Mount Paektu
 The Mount Paektu, home of our hearts
 It's a place that calls prosperity and wonders to this land
 And leads heroic Korea to the road of victory

Generation after generation, our whole life
 We will climb to Mount Paektu – Home of our hearts
 Following The Party's glorious way
 The sacred mountain of the Sun endowing us with the spirit of victory

I Like Yutnori (윷놀이 좋다)

Let's throw the yut which gives us pleasure
 Throw the yut again for the first match

It is exciting match. Who is going to win?
 There are many holidays due to the Worker's Party
 Our life is joyful
 I like Yutnori

Let's throw the yut
 Look at that, there is Sukdong Mountain
 Let's work together
 And go straight through the shortcut

Let's throw the tut
 The traditional folk game is a delight
 Today's enjoyment
 Will become a songs in every work place

Theme NO.2 Exalting The Party and the Country

Only One Heart (오직 한마음)

Who gave you today's happiness
 The Worker's Party and Suryong gave you
 Along the path led by leader Kim IlSung
 Shed blood for one's country with only one heart

Who will protect our happiness for tomorrow
 The Worker's Party and Suryong will take care of us
 Leader Kim IlSung will light up our road brightly
 Only one heart will not change forever
 There is nothing to be afraid in the world
 We can move a mountain and block the sea
 When we follow Leader Kim IlSung's instruction
 Always feel stronger and powerful with only one heart

We Started from a Vacant Land (우리는 빈터에서 시작하였네)

Beautiful lights

Flooding the blessed night

Happy with waves of streaming flowers

Such are the streets of my homeland

To bring this bliss to our people, our leader

Broke the ground for a new country from nothing at all

Ah - only one mind with our leader

We will live by following The Party

Swept by the fires of war was that very debris

From which we with our bare hands started from scratch

With the leader on our side always among us

The wings of the flying horse Chollima we were able to unfold

With our own strength and in our own style

We have built the home of Juche high and loft

Today, tomorrow always with one heart

With faith in the leader and The Party we will live

Ah- with only one heart

With faith in the leader and The Party we will live

Fly High, Our Party Flag (높이 날러라 우리의 당기)

On the Mount Paektu on the red flag that flew

The hammer, sickle, and writing brush were drawn

Then the flag representing the destiny of the people

Went through the most crucial storms of the revolution

Fly high! Flag of our Party!

Millions of hearts united carrying on

On the road of following this wise flag
 There is no pass in the world impossible to cross
 Building a paradise and going through flames
 With it, the people became heroes of the century
 Fly high! Flag of our Party!
 Demonstrating the Juche victory unshaken carrying on

In the clear sky with the shining Sun and Star
 This flag is flying generation after generation
 Even if we die We will not lay it down
 We won't let it go the flag of Juche
 Fly high! Flag of our Party!
 On the peak of socialism it will forever shine broadly

The Feature of Korea (조선의 모습)

In the sea of flowers, one mind is fluttering
 One faith is turning to torch and its burning
 Single mind is our appearance
 Single mind is the feature of Korea
 Only one way to follow The Party
 It will be forever

Even if ten million people speak there is only one voice
 Even if we walk a ten million steps, it is only one step

Even if rain storm is coming we will keep our's way
 Even if our generation changed it will not change

My Mother (나의 어머니)

From all the rain of the year,
 My mother protected and raised me with warmness
 Trying to count the million wishes

She brought me beautiful blooming spring
 Ah mother. Mother. My mother
 I grew up with your warm love

Even if rained or snowed and or the road was long,
 My mother took my hand and led me
 Told me that even if you live a moment it should count
 How can I forget her warm arms

I want to call the name whether happy or sad
 Friendly and trustworthy my mother
 I cannot forget her favor and kindness forever
 I will go to the way led by Suryong
 Mother, mother, my mother
 I realized his love after I grew up

Mother's Voice (어머니의 목소리)

So full of love is mother's voice
 The more I hear it
 Ah- Warmth and love
 Close or far away
 The voice of our Party, Ah- Warmth and love

So full of faith is mother's voice
 The more I conceive it in my heart Ah- Warmth and passion
 Hearing it at dawn or late at night
 The voice of our Party, ah - Warmth and passion
 Mother's voice heard in the family
 The voice of our party resounds far
 Remembered even in our dreams, Remembered eternally
 The voice of our party, ah - We will follow it

Youth (청춘)

Life is a long journey
 Youth is like expensive gold
 When the pure heart blooms
 Youth can replace my life
 Youth, youth, let's shine our youth
 Youth, youth, let's live the precious moments thankfully
 The golden age of life
 For the mother party, for our country

The song of passion leaves an aftertaste
 Golden youth leaves memories
 Youth and hero are twins
 The age of eighteen it finds the eternal life

A great achievement is youth's fellow traveler
 A great achievement is bunch of flowers
 With sense of loyalty and filial piety
 The love song is for the country

Let Us Hold High the Red Flag (높이 들자 붉은기)

The holy red flag in Paektu
 The leader devoted his whole life to this flag
 Let's hold high the red flag and make a vow
 I will fly along with the General holding this flag

Through history
 We engrave victory only on our flag
 Let's hold high the red flag and have faith in the flag
 I will fly along with the General holding this flag

I support The Party by holding this flag
 I defend this flag and make my country shine
 Let's hold high the red flag of the way of Juche
 I will fly along with the General holding this flag

Without a Break (단숨에)

In the training camps, the soldiers are sweating
 "Without a break" is their favorite line
 They shout that for every step
 Furious in bravery they cry
 Climbing the mountain without a break!
 Across the river without a break!
 Like thunder the fire flashes without a break
 Without a break -without a break

Present even in the skies
 Marines scatter the blue waves
 "Without a break" is the command
 Shouting to pulverize the foes
 Striking the targets without a break!
 Plunging the enemy ships without a break!

All the soldiers are a match for a hundred
 This legendary spirit they resemble
 They are ready for this last decisive battle
 Ready to go in without a break
 Going into battle without a break
 To achieve the final victory without a break

Let's Make a Toast (축배를 들자)

He is a good-looking man and working hard
 He is a man of insight to choose his bride
 We like our time and the Worker's Party
 Let's make a toast

The groom and the bride are laughing
 Their first child must be a precious son

The groom and the bride's hair turn to gray
 There is youth in their eternal love

Glory to Our Great Party (영광을 드리자 위대한 우리당에)

The Party flag is waving in the sky that you have opened
 The garden that you gave is full of party fortune
 Everyone calls it my mother
 And follows The Party
 In The Party's care
 This happiness is endless

Let's glorify our party จุฬาลงกรณ์มหาวิทยาลัย
 Our great party CHULALONGKORN UNIVERSITY
 Grateful, grateful, let's be grateful to our party
 Song, song, let's give it our songs
 Glory to our party with one mind

The fruit of the land is from his hard work
 He defends the justice and dignify of this land
 The Party always leads people to victory
 Wealth and prosperity is from it
 Thanks to the support you have received

Following the family line of Mt. Paektu
 I hold the sun's great achievement and follow it
 Suryong's dignity is
 Glorious in The Party
 There is only one way of ten million year Songun
 It will lead to Joseon

Single-minded People (인민은 일편단심)

Following this path from far away
 We kept together as one single mind
 On the road million ri long we have to go
 We will stay united even more
 Our ties with the General is as to our own flesh and blood
 Like a family in our hearts
 Always with him, our people as one single mind
 Follow The Party as one single mind

When going through millions of hardships
 We love his embracing bosom even more
 Remembered even in our dreams
 We defend it with our sincere loyalty
 Through the decisive intentions of the General
 Our minds stay determined throughout our lives

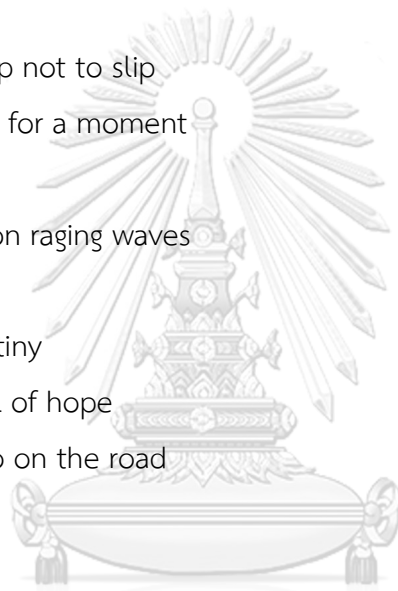
Throughout our whole live we will protect his ideals
 Passing them through generations
 Whether in good times or hard times
 We will follow this road only
 The great deeds of the General we will loyally fulfill
 In loyalty supporting his ideals

Hand of Destiny (운명의 손길)

I cannot walk the long road of life alone
 There is a hand I take and follow
 The hand which shortens the long road
 And gives wings to my feet
 Taking the hand of the mother party,
 I will go to the end of my life
 Oh, the hand of destiny

It leads me step by step not to slip
 It never leave me even for a moment
 If I lose this hand
 I will be a boat astray on raging waves

Taking the hand of destiny
 We are going to the hill of hope
 I will follow him and go on the road
 The sunlight is bright



Let the Days Go By (세월이야 가보라지)

Spring is far away and our life is autumn
 Even though my hair became white, those days are vivid
 Due to the Worker's Party's virtues, the remainder of my life is still bright
 Let the days go by
 Our mind will not become old

Where is the willow that whispered of first love
 Though my face has is wrinkled, the willow is still young
 In Songun world, people sing songs until 90 years old

When we look back our past, it's a fruitful
 When we think about our future,
 Our life will be full of happiness
 Follow our party and we will be young forever

We Love The Party Flag (우리는 당기를 사랑하네)

We love the red party flag of ardor
 It warms our hearts like the morning sun
 Its fluttering sounds intimate like mother's voice
 It is the most precious flag in the world that gave us a beautiful life
 With bright dreams and ideals
 We have grown up under this flag

We live with the red party flag of guidance
 It leads every step of life to glory
 The flutter elates the breath of a dignified life
 The flag fuels the unquenchable fire of faith
 It won't disappear
 It will beat under this flag
 Our hearts, devoted to the revolution
 The flag will be waving

We defend the sacred red flag of The Party
 We will link the strong pulse of life only to its bosom
 The flutter calls us to the future
 When all our desires come true
 On the road of the single-minded unity
 The flag is shining like a sunlight
 We will go generation after generation
 To the end of the world following this flag

Theme NO.3 Exalting Socialism and Juche

The Snow is Falling (눈이 내린다)

The snow falls, white snow is falling

The night grows late and a stories of the partisan are continuing

The snow is falling and the window is bright

The snow falls, white snow is falling

We never forget, cannot forget the night in the dense forest

The large snowflakes are falling silently

The snow falls, white snow is falling

Partisan's wishes are blooming in this river and mountain

The white snow is falling over night

The Faith is Going Higher (신심높이 가리라)

Our way is the way that

Suryong opened because he trusts us

Our strength is for the leader of The Party

The power is from ten million people มหาวิทยาลัย

Keep it in our minds, the faith of certain victory UNIVERSITY

There is only the Juche way, follow the General

The faith is going higher

Keep the Flag of Rehabilitation High by our Own Strength

(자력갱생 기치높이 다시한번 대고조로)

The sprit of the paradise, river

The sprit is overwhelming in the whole country

If the request is from Suryong and The Party

We are going to do anything

Keep the flag of rehabilitation high

Spread socialism high by our own strength

People run and work in all walks of life

Burning innovation

We are going to find ourselves

New miracle

Every hope and expectation is turning around and around

The self-economy is shining

The power of Juche country and the power of socialism

We will be strong by ourself

Let's Live for the Future (미래를 안고 살자)

We are going the way through suffering

The way of better tomorrow

Even the snow storm is coming to us

We will laugh and face it with the spirit of Paektu

Comrade, our faith is going higher

Let's live today for a better tomorrow

Let's live for the future 

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The way we are going through ordeals

The way of meeting better tomorrow

Even though our generation is not happy

We sacrifice our body for the next generation

Supporting our General with the spirit of certain victory

We are not afraid of anything under General's protection

All the suffering and ordeals are going away

We live as the final winner

The Way of Victory (승리의 길)

There is blood on the long way of the revolution
 There is a lot of glory in ten thousand victories
 The revolutionary way we started with Suryong
 We will follow the General to victory

We believe in the victory as we believe in ourselves
 If we go through hardships, happiness will follow

Even if the storm is coming, there is no other way on this land
 We should follow Paektu's red flag 'till the end

Advancing Socialism (전진하는 사회주의)

As steel put in a blazing flame, it only gets harder
 Going through hardships, it only makes us stronger
 By following our invincible party, any obstacle is overcome
 Throughout our proud lives, our faith, it deepens hundredfolds
 We! We never stop
 We! We know no fear
 We! We advance like a storm
 On our victorious road of socialism

By holding together all as one, no mountains are too high to climb
 When sharing the same will, any strong headwinds, we will defeat
 In always trusting The Party, our miracles will be well-known
 Our belief in the principle of single-minded unity
 Increases hundredfolds

Holding the banner of Juche high, we keep moving forward
 In socialism, to build our powerful nation
 Through the guiding Party, our brilliant fur, it unfolds

Continuing through generations, let's follow this road right away

Song of the Advance of Socialism (사회주의 전진가)

Should the mountains stand in our way thunders will overcome them

Should the seas stand in our way we will swim through them

Nothing will stand in the way for us

As we move forward in realizing our dreams

Move forward and forward holding our mind and body high

Move forward and forward fortifying our courage

The socialism that our Parti leads, shall strongly move us forward

We move forward determined as one

With faith in ourselves, nothing is impossible

We shall continue winning victories

And come back home with grander victories

The General and people are united as one

No one can break our strong nation's spirit

This way we move forward flying high with The Party's spirit

The road of the proud waving flag is the road to victory

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Socialism is the Only way (사회주의 오직 한길로)

Did we stop when we still had a long way to go?

Did we turn away when there were many ordeals?

The desired happiness is on this way

Continuing through the generations, going on the only way

Socialism is our life

Socialism is our faith

We will believe in The Party and go to the end

Socialism is the only way

Because we believe in the future, defending the only road
 Not knowing defeat and continuing to drive on the only road
 The hot blood and sweat that were dedicated to this road
 Have not been in vain

Forever with socialism
 We will master our destiny
 On the only road we chose
 We will make known the glory of the great country

Theme NO.4 Exalting the Leader

Song of General Kim IlSung (김일성장군의 노래)

Bright traces of blood on the cracks of Jangbaek mountain
 Still the Amnok carries along signs of blood in its stream
 Still do those hallowed traces shine resplendently
 Over Korea ever flourishing and free
 Brilliant and beloved is the name of our General!
 Ah- exalted is the name of General Kim IlSung

Tell, blizzards that range in the wild Manchurian plains
 Tell, all nights in deep forest you will speak
 About who is the partisan whose deeds are unsurpassed
 Who is the patriot whose fame shall be everlasting

He severed the chains of the masses, brought them liberty
 The sun of Korea today, democratic and free
 For the Twenty Points united we stand fast,
 Over our fair homeland spring has come at last

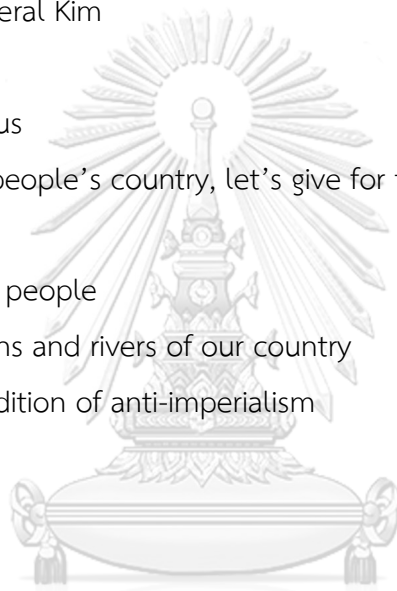
Korean Youth March (조선청년행진곡)

We are the Korean youth
 Sons and daughters of the bright people
 A majestic new day
 Fighter who builds a rich country
 At work, at school
 Our young power blew up
 The footsteps are great
 Let's unite around General Kim
 The victory is ours
 The power that unites us
 Let's dedicate for the people's country, let's give for the people

 The great power of the people
 Overflows the mountains and rivers of our country
 We keep strong the tradition of anti-imperialism

 All hope, all happiness
 In our hands
 Let the red flag be high above the sky
 And unite around General Kim

 There is nothing hard of
 Fearful where we head
 A broad path leading the whole world is opened
 Over the mountains, over the sea
 Our young power spread
 Friends, let's put our shoulders
 And unite around General Kim



The Star of Korea (조선의 별)

In Korea's night sky, a morning star appeared
 It shines brightly over the land of 3000-ri
 For the down-trodden Korea the day will dawn
 Our 20 million compatriots are looking up at the morning star

Every time I look up at the dark night sky I wish
 That the groaning mountains and rivers of my motherland
 Would arise as young, my revolutionary pledge I will not break
 Our 20 million compatriots are looking up at the morning star

The wicked Japanese robbers will be evicted
 Over the 3000-ri, this morning star will shine more brightly
 For the freedom of Korea let us sing now
 Our 20 million compatriots are looking up at the morning star

Where are You, General (어디에 계십니까 그리운 장군님)

When the bright Big Dipper in the sky we see
 Fatherly General we ask ourself
 Light shines in the window, of the Supreme Headquarters
 Where you are now, General? Where are you sure to be?

In this dark forest, far behind enemy lines
 Our General we wonder where he is
 Cold autumn wind blows at us
 We are yearning constantly for his warm care

We are yearning for our father the General in our dreams
 We are yearning for our father day and night
 Far away from the enemy rear and from the North sky
 Warriors are saying good morning to him

Carrying our benevolent father's love
 The morning light is bright on the warrior's way
 Where the Supreme Headquarters are
 We will find the place, we will find him

Our Mother Kim JongSuk (김정숙어머님 우리 어머님)

Flowers are blooming at the shore of Duman river
 The longing is getting stronger in our hearts
 Move through the broken water in Amnok river
 We raise our heads to the Mother
 Ah- mother, mother Kim JongSuk
 We will worship her for ten million years

Embracing the sunlight into my arms
 According the ten thousand revolutionary ways
 We worship the General with a single mind
 Our sense of loyalty is growing

The person who brought up Joseon's future
 We are singing about her great love
 Desirous of Mother's great wish is
 Blooming in this land, the socialist land

Unforgettable Echo over Samil Lagoon

(못잇을 삼일포의 메아리 떠나는 마음)

In the liberated Samilpo, there are colored leaves
 The anti-Japanese female warrior is here
 Unforgettable sounds of gunshot
 The sounds are resounding in the sky

The anti-Japanese crack shot is bright
 There is the blue wave in the river
 Unforgettable sounds of gunshot in Samilpo
 The echo of loyalty is calling us

Camellias bloom near the Southern Sea
 The wish for the General is burning
 Unforgettable sounds of gunshot in Samilpo
 It will sound endlessly with the hope of unification
 Unforgettable sounds of the day of gunshot

Even though the body is leaving, the heart remains here
 The flower will bloom even in the snow and calling General
 Going with the General

When the day is gone, my mind will always
 Be with the General, we are going to the deep in the forest
 Ah! going with the General

Please know that my mind is gone when the morning comes
 Do not blow the snow wind under the headquarters window
 On the commander's window

No Motherland Without You (당신이 없으면 조국도 없다)

You pushed away the severe storm
 You made us believe, comrade Kim Jongll

We cannot live without you
 Our country cannot exist without you

Our future and hope depend on you
 People's fate depends on you, comrade Kim Jongil

Even if the world changes hundred of times
 People believe in you, comrade Kim Jongil

Thunder Over Jongil Peak (정일봉의 우뢰소리)

As thunder rolls over Jongil Peak, the earth rumbles
 The storm clouds split and avalanches tumble
 At the sound of the Dear Leader's fiery voice
 Lightning strikes and valleys shatter
 Thunder thunder thunder over Jongil Peak

As thunder rolls over Jongil Peak the earth rumbles
 The wind howls and mountains fall
 With the Dear Leader's wondrous strategy
 Enemy lines collapse and our foes wail
 Thunder thunder thunder over Jongil Peak

As thunder rolls over Jongil Peak the earth rumbles
 The dawn sky opens and the sun rises
 Under the leadership of the Dear Leader
 Joseon goes forth socialism goes forth
 Thunder thunder thunder over Jongil Peak

Fog Creeps up Jongil Peak (정일봉에 안개 흐르네)

Dawn mist that flowed through the forest
 Does it climb the mountain waist
 Ah Jongil Peak's meaning is higher than that
 The white fog covers this mountain

The Paektu castle has not forgotten that story
 The fog can not leave it
 Ah Jongil Peak has many legends
 The white fog have come and go and can't leave it

The beautiful mountain peak, the name is great
 The sun rising is greeting the fog
 The name of Jongil Peak is great
 The white fog is burning like a fire

The Leader Will Always Be With Us

(수령님은 영원히 우리와 함께 계시네)

He devoted his whole life to the people
 The great love of the Marshal
 I am dreaming of it
 And looking for his arms
 The great Marshal
 The leader will be with us forever

We will devote our whole life to our country
 The Marshal's holy trace
 Will be bright in the mountain of socialism
 This Joseon will be eternal
 The great Marshal will be forever
 And always be with us

Song of General Kim Jongil (김정일장군의 노래)

Mt. Paektu reaches across, shaping our beautiful land
 Cheers resound all over the land hailing our dear General
 He's the leader of the people, carrying forward the sun's cause
 Long live, long live General Kim Jongil

All blossoms on this Earth
 Tell of the warm and broad nature of his love
 The blue seas of the east and west, sing, his exploits in their song
 Exemplifying the garden of Juche truly, a joyful artist he is
 Long live, long live General Kim Jongil

With a courageous and iron will
 He heroically defends the Socialist causes
 He spreads the national honor far and wide throughout the world
 He is the champion of justice, standing for independence
 Long live, long live General Kim Jongil

At the Native Home on Moonlight Night (고향집 달밤에)

Sitting in the yard at the autumn night
 Looking up the sky, the moon is bright
 The moon is reflecting in the Sobak waters pure and fresh
 Moon sits down and the mother
 Is whispering the story

A small lamplight is burning next to the window
 It became a moon in the sky
 The mother lit the lamp light
 The moonlight is shining today as well

The light devoted whole life
 The mother became a light of this country
 This night is embracing the sunlight
 We are going to Jongil Peak's floor

Song of Mangyongdae (만경대의 노래)

Dadong river's blue water embraces
 Even flying birds are singing
 In this beautiful Mangyongdea
 There is revolutionary and historic house
 In this beautiful Mangyongdea
 There is revolutionary and historic house

The sense of patriotic spirit throughout generation
 Revolutionary spirit contained in red blood
 The hometown of leader Kim IlSung
 The spring came with his love
 The hometown of leader Kim IlSung
 The spring came with his love

In anti-Japanese like the snowstorm
 Who can forget about this hometown
 The fruitful of this struggle for country's spring
 Flowers are bloom in this land Today
 The fruitful of this struggle for country's spring
 Flowers are bloom in this land Today

Footsteps (발걸음)

Tramp, tramp, tramp, the footsteps of our General Kim
 Going toward and spreading the spirit of February
 Tramp, tramp, tramping onwards
 Whole country's mountain is welcoming tramp tramp

Tramp, tramp, tramp, the footsteps of our General Kim
 Going toward and spreading the spirit of February
 Tramp, tramp, tramping onwards

All the people in the country will follow tramp, tramp

Tramp, tramp, tramp, the footsteps of our General Kim
 Going forward and spreading the spirit of February
 Tramp, tramp, make a louder sound
 Move up the bright future tramp, tramp

Endless is Our Yearning (그리움은 끝이 없네)

After apple trees come into bloom
 Can he come again when we invite him?
 After pouring out vinalon fibre
 Can he come again when we invite him?
 Calling the General in a choked voice
 Are the sons and daughters across the country
 Today too, their penetrating yearning will be everlasting

Can we see him again after building an excellent new street?
 Can we see him again after building a new modern factory?
 “General, wait for me!”
 Is burning in ten millions of hearts
 Today too, their earnest yearning will be everlasting

Eternal longing burning in our hearts
 Is observing your parental instructions
 That the Party Centre takes upon themselves
 General, them millions of years of devoted loyalty
 Today too, our purest yearning will be everlasting will be everlasting

Our Leader, Beloved to the People (인민이 사랑하는 우리 령도자)

Taking care of the large family of our whole country
 He gives us nothing but dreamlike happiness

Our people's beloved leader
 He is our close friend, Comrade Kim JongUn
 Being drawn to his fatherly affection, we entrust our destiny to him
 Our devoted hearts, captivated by his goals

Our Mother Party, the appearance of the Sun
 Korea of Songun, its mighty name

The Power of Joseon (조선의 힘)

Making a rapid progress in the fatherland
 The people call him with the name of father
 When we long for him, we get courage
 And perform miracles and feats
 He is the burning heart of all the people
 He is the united strength of all the people
 Our General Kim JongIl
 He is the power of Joseon

With the springlike smile of the iron-willed brilliant commander
 And with the strength of his love we overcome all trials
 Fortified with the weight of Mount Paektu
 My fatherland of Songun is strong

Patriotism is his strength, he is the strength of justice
 He smashed the enemy and builds the power of Juche
 With the sword of truth in his hand
 He leads Korea to victory

We Will Follow Him With One Mind (한마음 따르겠습니다)

People ardently long for the Great Leader
 People yearn for the General all the more

He came and gave great strength to the people
 He has become the pillar of their faith
 Held in high esteem by the people
 He great Comrade Kim JongUn is
 We look up to him with full confidence
 With full confidence

The Great Leader took care of the people all his life
 The General valued them all his life
 He warmly looks after them as well
 He shows his love and affection to them
 Held in high esteem by the people
 The Great Comrade Kim JongUn is
 We look up to him with infinite happiness
 With infinite happiness

True to the lofty intention of the Great Leader
 With the will of the General as the banner
 He flies the red flag high
 He honors the cause of the sun
 Held in high esteem by the people
 The Great Comrade Kim JongUn is
 We will follow him with one mind
 With one mind

Our Marshal (우리 원수님)

When the gates of dawn open and it is time to leave,
 He is already on his way,
 The sound of his caring footsteps all over the land
 They are heard like in a dream

Marshal, our Marshal
 Calling out with full voice,
 On our way on this very long road,
 Our whole people follow you

When giving the people embracing encouragement,
 There is no time to put on dry clothes,
 When bringing prosperity like all stars in the sky,
 He stays up all night until dawn

The whistle of miracles on our people's train,
 It will forever resound,
 On a steep road still today, It is the way to step forward
 We wish you good health and luck

The Leader and the General are with Us

(수령님과 장군님은 함께 계시네)

This country, the beautiful land of Korea
 The morning is bright and
 Mangong Peak and Jongll Peak are shining
 Our sun will shine through ten thousands generations
 The Leader and the General are with us

In the light of sun with victory and glory
 The great Joseon's descendants are growing

We Cannot Live Without Him (그이 없인 못살아)

Feeling his intimacy flowing into our hearts
 Our hearts are always warm with his breath
 Attracted by his great benevolence and trust
 All of us follow him

We cannot live without him, Comrade Kim JongUn
 We cannot live without him, we cannot live
 Our destiny, Comrade Kim JongUn
 We cannot live without him

Only he understands us best
 And always defends our happiness
 All blooming hopes and cherished desires
 Are realized in his bosom

Recalling our past and thinking of our future
 We keep his sun-like smile
 Supporting only him to the end of the earth
 We will remain loyal to him

Destiny and Future Entrusted to Him (운명도 미래도 맡긴 분)

If the love you gave me is spring
 Its sunshine - a benevolent affection
 The warm heart is attractive
 We are calling him
 Our destiny our future depends on comrade Kim JongUn
 With single-mindedness and sense of loyalty
 We will follow you forever with all heart

To the best comrade who was always with me
 He calls me a fellow soldier and give a confidence
 Let's go all the way through the revolution
 Lead me by holding my hands

If I call that name, I am full of faith
 According to his steps, we will win victory

Following Paektu's lineage

He is glorious Joseon

I Think of the Marshal Day and Night (자나깨나 원수님 생각)

The road that came in the night and come in the morning

Dedicated to the people, their grace is getting bigger

My mind is stronger as time goes by

I think about him when I feel grateful

I will support him even better

I hope only his peaceful mind

I think of the Marshal day and night

He concerned everyone he met so far

If he is put to inconvenience

He gives love to people enthusiastically

He is embracing everyone's dream and hope

He is the cradle of our people

Opening My Heart (고백) จิตใจที่เปิดกว้าง

He who, he who called, he who embraced,

Burning, burning heart embraced in a dream

It made me think of his personality, I will follow comrade Kim JongUn

Until the end of my life with steadfast heart

He who, he who leads me down the road

My heart, my heart points towards my path

It made me think of his passionate mind, I will follow comrade Kim JongUn

Until the end of my life with steadfast heart.

Today, tomorrow and forever the results rely on him
 Towards our common destiny led my heart
 It made me think of his leadership, I will follow comrade Kim JongUn
 Until the end of my life with steadfast heart

Longing for the Marshal is My Happiness (그리움은 나의 행복)

His bright image keeps coming to my mind
 It fills my heart with joy and excitement
 When I see him in a dream in the middle of the night
 I can not control my joy and pleasure

In the morning I wonder, will he come here like he did in my dream?
 It fills my yearning heart with longing more and more
 In my chest, it feels like wings fly to welcome him
 To where our Marshal is on his way to here

Oh Marshal, if you care to come and visit us
 Our only wish is to give you our happiness
 We will paint the sky with great achievements
 While days and months fly away like in a dream
 We keep our wish to welcome him just like it happened in the dream
 It fills our waiting hearts with longing more and more
 The feelings in our chests will rush ahead and welcome him
 To where our Marshal is on his way to here

Without a longing heart for him
 Life would be as empty as a sky without the Sun
 To see him when he comes close by
 There is no greater happiness and joy
 Every day, like in our dreams, we wish to meet him
 Our close father, our Marshal

In our hearts we will always feel close to him
To where our Marshal is on his way to here

We Have Longed to See You (뵙고 싶었습니다)

Day and night, we long to see you
And keep the dream in our hearts
Being embraced by your arms in our dream
Crying tears of happiness
We have longed to see you
Our Comrade Kim JongUn
We have longed to see you
Our affectionate father

Your close friendliness and passion
A role model and inspiration
You give us the strength and power to even move mountains

We will try our best to please you
In the hope that you will be at least a little proud of us
We will try to ease your fatigue
By entertaining you with our songs and dances

Even if we have to swim a thousand ri in the ocean
We will follow you all the way
Even if we have to run ten thousand ri through burning flame
We will follow you loyally, all as one

Ode to General Kim JongUn (김정은장군 찬가)

The General is the spirit of powerful Korea
The General is the beating heart of Korea
He leads the great cause of Juche to glory

He is the great General Kim JongUn
 General Kim JongUn, his name is great

The General is the wisdom of all the people
 The General is our eternal happiness
 He builds a paradise with strength and love
 He is the great General Kim JongUn

The General is the bright sun of the century
 The General is the banner of brilliant victory
 Shaping a bright future for a powerful Paektu nation
 He is the great General Kim JongUn

The People Are by the Marshal (원수님곁에는 인민이 있습니다)

Even a day without his care
 In our hearts, we cannot live
 As days go by, burning even more
 The yearning is endless
 Beside the Marshal,
 Living with affection the people are there
 Looking up only to the Marshal
 We follow him without end

For the people, our father
 Can bring stars from the sky
 The destiny is become stronger
 We are even dreaming about it
 Beside the Marshal,
 Who doesn't know betrayal
 We keep his instruction in our mind
 We have only one mind

With his warm smile
 We laugh and overcome it
 There will be only glory with him
 We are going until the end
 Beside the Marshal,
 There are people with only one mind
 We are following the Marshal only
 We are going one way forever
 The Marshal is there so our country is
 Here and people are here
 We believe only the Marshal
 And live forever without changing

Longing of Snowflakes (그리움의 흰 눈송이)

Snowflakes are falling and draw a snow scene
 The snow is keeping someone's desire
 And falling on the ground
 Ah we are longing for Comrade Kim Jongil
 His smile is like the sunlight
 Falling in a snowfield, white snow is falling
 Snowflakes, white snow is in my mind
 My heart is firm like you
 I will keep in mind the pure loyalty

He defends through the cold snow and rainstorm
 He knows the future potential
 Of ten thousand seeds
 Ah I want to meet comrade Kim Jongil
 The more happiness we have, the more painful for you
 I am longing for him

As the years go by, the desire to meet him is growing
 In the mountain and river, and sky, and land
 The snow is falling everywhere
 Ah I cannot forget comrade Kim JongIl
 This country, in this land everywhere and everyone
 Is cannot fall asleep because of him
 Ah snowflake, my mind is white snow
 My heart is firm like you
 I will keep in mind the pure loyalty

Our Faith (우리의 신념)

From the road that we started at Paektu
 Generation after generation
 We have kept and defended this faith, despite darkness and difficulties
 Firmly upholding the Central Party Committee
 Who can break our faith?
 Only comrade Kim JongUn we will defend

Crossing over ten million mountains of trials
 In the gust of history our faith has been strengthened
 Vigorously following the Central Party Committee
 Who can block the road ahead of us?
 Following comrade Kim JongUn, We will go to the end

Just like our heart there is only one faith
 Successively like our lives, we will defend it
 Tens of millions united around The Party Central Committee
 Who can match this strength?
 Following comrade Kim JongUn
 We will win only victory

People's Joy (인민의 축원)

All day long he is facing the cold wind
 The Marshal stays overnight and thinks
 Midnight is over
 When are you going to take rest
 Marshal, Marshal
 It is already late

To blossom the happiness of people and their decent life
 The Marshal works tirelessly
 The sun is rising, and the new day is bright
 He is still awake
 Marshal, Marshal
 Even the tree leaves have fallen asleep out of the window

Burning all his soul for the wealth of the country
 The Marshal bring us the bright future
 New day came
 Are you going away again,
 Marshal, Marshal
 The sunset is burning with wishes
 We believe only the Marshal
 We are hoping that
 The Marshal is fine day and night

Theme NO.5 Exalting the Army

Song of Comradeship (동지애의 노래)

However thorny the road shall be we'll endure the trials
 In the teeth of fiery winds, we shall share life and death
 We shall share life and death in everything

We will sacrifice for you: Comradeship of boundless love!
 We'll stay true to our promised oath
 We look up the one star, our lodestar

The flower only blooms on a rock
 With a single devotion
 With a single devotion
 Immortal life under the loving care of the sun

Through rain and snow
 The revolutionary road we must take
 We will stay true to our promised oath
 We look up to one star, our lodestar

Ye Moon on the Secret Camp (밀영의 달아)

The night came, even the deep forest is sleeping
 The moonlight is rising above the houses in the homeland
 I missed the moon, so it came to my dream
 Moon on the secret camp please don't tell

The sound of the cradlesong in the yard
 The pure and clean Sobaek water is whispering
 We cannot forget the night, where are you, Moon
 Moon on the secret camp please do no tell

The small light flowed the house
 Today is bright in the central window of The Party
 We cannot leave my hometown. Where are you, moon
 Moon on the secret camp please do no tell

Carry on the Arduous March (고난의 행군 정신으로)

Even though there is the hardship
 The Paektu's faith is burning continuously
 The legacy of Marshal's socialism is bringing certain victory
 It is struggle struggle we are going forward
 Let's go forward my country and carry on the spirit of the Arduous March
 And hold the red flag high

The blizzard is calling the ancestors
 the enemy's blood is boiling
 According to the General
 we defend the socialist camp

The Juche warrior's ten thousand hearts
 spiritually connected
 We protect the General
 Walking on the way to Socialism is our destiny

We Will Not Forget (우리는 잊지 않으리)

How the hard and difficult day has passed
 How the hard and difficult way we have walked on the road
 Started from the General on the blood of the hill
 We will not forget the Arduous March
 And how the General protects the red flag
 We will not forget his eternal achievements

To keep the destiny of my country, cross a
 thousand lines,
 And tried to find and open the heavenly way
 We will not forget the General's footsteps of ordeal
 Without the General, Joseon would be dead

Because of him, we gain in battle
 We keep the gun barrel like the day
 We will follow the General, we will believe him only
 And how the General protects the red flag
 We will not forget his eternal achievements

Along the Road of Uninterrupted Revolution under the Banner of Songun

(선군의 기치따라 계속혁명 한길로)

The long path of history, we were passing through with revolutionary gun barrel
 The gun barrel opened the road to a new hopeful century
 My country is continuing supported by the General
 Following the banner of Songun

The gun barrel is going forward and the red flag is flying higher
 The gun barrel created a forest and protected it from the blood-red clouds
 My country is continuing supported by the General
 Following the banner of Songun

The way of the gun barrel, there is no one caton stop us
 The way of gun barrel is the way of victory, the power of country
 My country is continuing supported by the General
 Following the banner of Songun

Our General, The Great Brilliant Commander of Songun

(우리의 장군님은 위대한 선군령장)

As the guns hold high the red flag of Paektu
 The new era of Songun unfolds on this land
 Oh, he defends my motherland with fire
 Our General, the great brilliant commander of Songun

The road to the frontline leads towards the paradise
 The rivers and mountains seek the forest of creation
 Oh, he is the man blessed by the people
 Our General, the great brilliant commander of Songun

No one else in this world can do the way of Songun
 The powerful Paektu-nation will become well-known
 Oh in the new century he will lead us to victory
 Our General, the great brilliant commander of Songun

Oh... in the new century he will lead us to victory
 Our General, the great brilliant commander of Songun

Towards the Future, on the Road to Final Victory

(최후의 승리를 향하여 앞으로)

Ah- onwards toward the final victory

By exploding the mental strength of the united hearts of our million citizens

Korea resounds the marching drums of the powerful prosperous nation

Let's go great Paektu-nation by the calling of the Party

Towards the future, on the road to final victory

As our undefeated army boasts winning a hundred victories

Korea is bolstered as the gun barrel of the powerful prosperous nation

Let's go great Paektu-nation, Songun's height of insign

Towards the future, on the road to final victory

By raising the beacon of the new industrial revolution of the new century

Korea is spreading the word of the raise of the powerful prosperous nation

Let's go, great Paektu-nation, embrace the blessing of the sun energy

Towards the future, on the road to final victory

July 27 March (7.27 행진곡)

The steps are also high, it is July 27th
 Let's march along with the soldiers
 I stepped on the surrender by America
 Vigorously, let's march and
 Victory victory July 27th
 The great victory of Joseon

Look at the medal shone by the commander
 Look at the frenzy of the invader
 The warriors who fought for victory, they're our parents
 Let's salute, salute to family and comrade
 For the next generation

Do not stop marching in the square or in the street
 Let's go straight to the parade of the National Unification Square
 We will step forward along the center of The Party
 My companions, for the future and for the final victory

Korea, Forward Under the Line of Simultaneously Developing on Two Fronts

(나가자 조선을 병진 앞으로)

Blessed by the sun
 The country of Paektu is going to fight
 Let's go Joseon forward under The Party's order
 With economic and nuclear armed forces

If there are enemies in this land
 There is only one way to go
 Let's go Joseon forward under the victory
 With economic and nuclear armed forces

Build an economy and enjoy the fullest
 Build nuclear armed forces keep protecting
 Let's go Joseon and cry out to the world
 With economic and nuclear armed forces

The Victory is Continued Through the Generations (승리는 대를 이어)

We have walked the path of victory to this day
 Fighting with enemies and asking for the long history
 We destroyed the American flag
 How we have fought through the generations
 Boast of winning
 Shining of tradition, certain victory
 There is only one way, the path of Joseon

Our Motherland's fields and mountains, they still remember
 The victory that was won with blood
 From the great brothers and sisters of this land
 The immortal memories of their deeds are still called us till today
 Their raging victory is still present in our minds by making our triumphs well-known

On our sacred national flag the dazzling light from the Sun is shining
 The sunlight of invincibility is our lead of guidance
 By the sword of justice, the fall of the US imperialist will be declared
 In the last death-defying battle

My Fatherland Songun (선군의 나의 조국아)

My beloved country in my country's mountain
 The morning sun rises
 In the land proud of Songun
 Bright new day opens my country
 Your blue sky is your blessing

The land is also guarded by our General
 With gun barrel
 Ah, my country!
 The great Songun, my country
 I will live in your arms

Let every man sing a song with joy
 Sing loudly in the mountain
 The land of Songun
 A new miracle is sprang up in my country
 Your blooming life and your history
 Our General is supporting with the gun barrel

The commander Songun in this mountain
 A wealth motherland is uprising
 on this land that is prospering as the Songun
 My country will blessed
 Your hopeful future and your eternal victory
 Our General is opening with the gun barrel

Answer Loyalty “I understand”

(충성의 대답소리 알겠습니다)

Do not think it is a repeat answer
 Do not have time to neglect
 The commanders’ questions
 There is a destiny of my country
 ‘Yes’ to the order we got
 For the leader of The Party answer “I understand”
 For the leader, for The Party
 Our answer is only one
 ‘I understand’

Even though the soldier's answer is short
 It is not light to carry the mission
 You have to cross the high mountain
 And need to get through the fire
 'Yes' whatever difficulties comes
 There is the way of loyalty
 We are going that way

Our answer is simple and normal
 There is faith in our answer
 We keep the answer
 We can devote our youth and life
 Every camp
 There are sound of answer it will be forever

Theme NO.6 Emphasizing Economic and Technological Development

When in the Prime of Girlhood (처녀로 꽃필때)

Mother told me to get married
 When I am not too old and when in the prime of girlhood
 My heart is beating even thinking about it
 I said "No"
 I am in front of the turner
 I enjoy the happiness of work
 But mother but mother
 Asks me to get married

Where should I go to get married
 I have thought it alone
 I remembered the man from the workplace
 Who always works harder,

And has a strong sense of comradeship
 But he but he
 Does not know my mind

When I came back home
 There was letter from him
 Talking about building happy life, my heart is beating
 My mother knows it somehow,
 She starts to praise him and telling me
 Its great to work in the someplace with husband
 She wants him to be her son in law
 Its great to be the prime of girlhood

Increase Production and Savings for the Country

(증산하고 절약하여 부강조국 빛내가세)

Even if the height of the song of creation is increased, its mine
 Even if you save it its also mine
 Our property is within our country's property
 Increase production and make our life better

The mind of the innovator is shining with increased production
 Householder's mind is blooming with saving
 The country's prosperity
 Increase production and make our life better

Our resurrection overflowing in the flames of prosperity
 Due to the hand of saving
 Keeping our Party's goal in our heart
 Increase production and make our life better

Girlhood (처녀시절)

When you were in girlhood, you laugh a lot
 In the morning and at night laugh and laugh
 The girl is laughing again and again
 If you laugh all day, what are you going to do tomorrow
 The man from the workplace, he became the best worker
 I will make him full of love and sing a song

When you are in girlhood, you sing a lot
 When you are working and resting laugh and laugh
 The girl is singing
 Let's give a bouquet of flowers to the innovator
 When you are in girlhood, you have many dreams
 When you enjoy and happy laugh and laugh
 The girl should keep the dream
 When you build a golden mountain and whisper your dream

Let's Learn (배우자)

The time never stops and flows without rest
 So do not look back
 Let's save our precious minutes
 Let's learn, let's learn for my country
 Let's learn, learn for the future
 Let's build our own garden

Knowing is a precious power
 So we give a passion
 To blooming the flower of science and technology

An infinitely valuable country
 Your and my happiness

Shine when we work hard and learn

A Girl on the Steed (준마처녀)

Our factory's comrades do their work cheerfully

And call me I am a girl who is riding a horse

Even if our work can be hard sometimes

It does not matter we can work harder

Others called me girl on steed

Day by day we work improving to be better

I didn't know that my name would be in the newspaper

No weaknesses of mine were mentioned there

This is a great example for the youth who must be recognized

Others called me girl on a steed

The creation is busy and the Worker's Party

Will give a great name

Taking the horse from the General

My name will be famous through my whole life

They called me girl on steed

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Higher and Faster (더 높이 더 빨리)

Let's hold the red flag and sing a revolutionary song

And run fast

Put on your foot on the ground

Looking forward to our future

Let's run faster and climb higher

According to the General we are building a strong country

Let's run higher and faster

Even if you build a factory,
 Even if we organize we do our own
 The goal of science and technology achieved
 We do with the cutting edge

Ten million in the treatment of Songun
 We firmly consolidate our power
 We will fight again with the memory of victory
 It going to be great garden

Break Through the Cutting Edge (돌파하라 최첨단을)

We can make everything we want
 According to the program
 CNC is the pride of the machine industry of Songun era
 CNC the might of Juche industry
 CNC a model of self-reliance
 Along the road shown by the General
 Surpass the cutting edge
 Ah, Arirang with high dignity of the Arirang nation
 Lets build a sci-tech power
 To bring happiness!

At the present era of knowledge-based economy
 Backwardness will make us slaves of technology
 Our CNC technology advances

When we burn our hearts with patriotism
 There is no cutting edge impossible to surpass
 With the strength consolidated with Songun
 We will hold a power

Golden Cushion (금방석)

We cannot forget the life of the leader
 The life that developed the future of the country
 Telling us that we are the master of the era
 The young and urging us to sit on the golden cushions
 His voice reaches us at this late night
 We miss his figure at this early morning

The General inherits love that the leader
 Had bestowed through his whole life and gives it to us
 The General told us that the young are the fellows of The Party
 Urged us to sit on the golden cushions
 We cannot forget the love of the General even in our dream
 We always live with the faith for the General

We are the youth who follow the sun
 We are the youth who knows only the leader
 Our hearts becoming the floral cushions of devotion
 The golden cushions of a single-minded wish for his longevity
 We follow the leader for long, we follow him forever
 We will worship the leader to ten thousand year

Hight Haul in the Sea (바다 만풍가)

The sound of full boats whistles in the harbor
 The dock is filled with fish and full of laughter, too
 Shimmering waters like as if it's dancing
 Swarms of fish splashing in this sea of treasures
 Come here, I will catch you and haul you in
 I will grab you
 We are delighted and pleased by the high haul
 For the great Socialist family, the strong fragrance of the sea

The sound of a full boats whistles in the harbor
 The dock is filled with fish and full of laughter too
 They say in autumn the ground is filled with leaves only once
 But from the sea we will get many great catches a year
 A whole mountain of fish is hauled in
 A whole mountain of fish stacks
 For all this joy we thank the Marshal
 Of our great socialist family for the strong fragrance of the sea

Sea of Apples at the Foot of Chol Pass (철령아래 사과바다)

Under the high mountains at the foot of Chol Pass
 There's a whole ocean of swaying fruit trees, rich
 Branch by brach with apples and apples
 Like pearl necklaces of fruit
 We're at the border of the peach blossom land
 It's like a wonderful painting

When the royal azalea and the gentle spring breeze blows
 Millions of apple blossoms flowering on the young apple trees
 Our leader of the sun surrounded by the people's smiles
 Our Marshal's gracious affection
 At its peak of fruitfulness

Above the swaying sea of apples, a seagull flies in circles
 The apple picking girls swing their flower towels
 Singing of progress, a true scenery of Songun
 Let the mountain turn into plains

The fragrance of fruit from the foot of Chol Pass
 At Chol pass the landscape opens up full of stained tress
 The love of our dear leader makes the love of our Marshal flourish

Theses orderly straight lines
A role model for our Fatherland

We Are the Mallima Riders (우리는 만리마기수)

The Worker's Party spreads out the era of Mallima
Let's blaze like a gust of wind towards new victories
Believing in one's strength, overcoming all difficulties
We are the Mallima riders
Mallima the spirit of Korea
Mallima the wings of Juche
Looking at the greatest country ahead
Vigorously, vigorously run

Opening the shortcut towards happiness
With innovation and increased production, let's make new miracles
The wings of science and technology spread out and flies
Let's quickly go towards the ideal place

Storming and advancing, flashing and advancing
There is the victory of socialism in this march!
Pulling a hundred years worth of time running towards the future
We will go ahead of the whole world

Theme NO.7 Reunification and Others

Green Pine on Namsan Hill (남산의 푸른 소나무)

The Green Pine tree of Nam Mountain is
Buried in the corner and
Suffering and trembling
Did you know who will be able to meet Yangchun
And survive? My comrade

I cannot stand the independence of the country
 There is no reason to live
 If there is no unification but I will live, and I will struggle
 Even if tear my body apart
 Trust me, Comrade

If I fight and collapse
 My next generation will continue to fight and
 In the beautiful land of Korea
 I will come to Yangchun and will say hurrah Independence
 Call the Joseon

Whistles (휘파람)

I blew it last night whistle whistle
 I've been blowing for months already whistle whistle
 When I pass through Boksun's house
 I whistle without realizing

I feel like I cannot see him again
 I want to see him again and again
 When he smiled and said that he completed today's plan
 Ah my mind is burning

I blew it last night whistle whistle
 I've been blowing for months already whistle whistle
 Holding a bouquet from innovators
 Does Boksun still know my mind?

Cuckoo (삵꾸기)

Whispering under the moon light the cuckoo cuck

Mechanized working friend find me and cuck
 Telling me that the spring is changing
 We are suppose to meet tomorrow night
 Cuck cuck cuckoo

There is no response and I am wondering cuck
 He pretends he does not see me cuck
 My brother, who looked out of the window and smiled
 Whistling man became a cuckoo
 Cuck cuck cuckoo

Out of the yard, make me feel pleasure cuck
 Running to the gate and holding hands cuck
 We are walking alongside the farm land, our love
 blessed by round moon from the sky
 Cuck cuck cuckoo

My hometown
 Is blooming
 Cuck cuck cuckoo



I Cannot Tell it Yet (아직은 말 못해)

My mother is asking me to see the man
 But how can I tell her my story
 What should I do, I prefer countryside men than city men
 I like the comrade from the village
 But I cannot tell
 I cannot tell her yet, cannot tell it

In the night on Roun mountain
 I made a promise with him but no one knows it

Into innovator's arms
I want to make a bouquet and give it to him

When he makes more golden stone
The love of my heart is getting stronger
I will build a stone mountain within this year
I will tell my mother about our relationship

Unification 6.15 (통일 6.15)

We sent our greetings since many a day
Our whole nation, so full of joy, the warm greetings of June 15th
The heartbreaking barrier of division, proudly it will be thrown away
Showing our nation's glaring determination for unification June 15th
Unification June 15th
Unification June 15th
Long live, Korea of the sun

To connect for a long time and find the all people
Through the united power of our nation June 15th
By our own independent wealth and power
To build a liberated Fatherland, unification June 15th

We built a direction for the unificatied country
The day of celebration for the unification is coming soon
The whole world is going to envy us for our beautiful three thousand ri
Let's sing a song unification June 15th

Unification Within Our Own Nation (통일은 우리민족끼리)

We know the suffering of separated families
We will know the happiness of unity
Let's break the wall of grudge and division

Let's hold hands, all seventy million people
Unification unification within our nation
Under the shining sunlight within our nation

We know the way of our own
We know how to live and survive in this world
According to our independent ethnic group
Gather together firmly
Let's hold hand in hand all the seventy million people
Let us unify!

Our people cooperate though divided
Our brothers will work together and will achieve unification
From Paektu to Halla, our 3000-ri of mountains and rivers
Let's make our whole country shine all over the world



Appendix III: Frequently Used Words

Table 13 List of the most frequently used words in Theme 1 and 2

NO	Theme NO.1	Songs: 17 Words:1025		Theme NO.2	Songs: 15 Words: 971	
		Keywords	Frequency		Percent	Keywords
1	My Country	24	2.3%	We	39	3.9%
2	We	19	1.8%	The Way	22	2.3%
3	My	18	1.8%	Without Break	21	2%
4	Joseon	17	1.7%	Party	21	2%
5	Country	16	1.6%	Mother	17	1.7%
6	Mt. Paektu	10	1%	Mind	16	1.6%
7	People	10	1%	Youth	11	1.1%
8	Hope	9	0.8%	Flag	10	1%
9	Hometown	8	0.8%	Suryong	9	0.9%
10	Sky	8	0.8%	Party flag	8	0.8%
11	Shiny	6	0.6%	Red	8	0.8%
12	Sun	5	0.5%	Only one heart	8	0.8%
13	Landscape	5	0.5%	High	7	0.7%
14	Ethnic	5	0.5%	Voice	7	0.7%
15	Bright	5	0.5%	One's country	6	0.6%
16	Marshal	4	0.4%	Only	6	0.6%
17	Beautiful	4	0.4%	Compliant	6	0.6%
18	Joy	4	0.4%	Hand	6	0.6%
19	Wise	4	0.4%	Happiness	5	0.5%
20	Sunlight	3	0.3%	Life	5	0.5%
21	Glory	3	0.3%	Worker's Party	4	0.4%
22	Future	3	0.3%	Eternally	4	0.4%
23	Great	3	0.3%	Single-mindedness	4	0.4%

24	Friendly	3	0.3%	Heart	4	0.4%
25	Precious	2	0.2%	Marshal	3	0.3%
26	Dedicate	2	0.2%	Time	3	0.3%
27	Brilliant	2	0.2%	Red flag	3	0.3%
28	Rich and Powerful	2	0.2%	Fire	3	0.3%
29	People's Republic	2	0.2%	Belief	3	0.3%
30	Robust	2	0.2%	Joseon	3	0.3%

Table 14 List of the most frequently used words in Theme 3 and 4

NO	Theme NO.3	Songs: 8 Words: 438		Theme NO.4	Songs: 31 Words: 1951	
		Frequency	Percent		Keywords	Frequency
1	The way	22	4.9%	We	47	2.4%
2	We	18	4.1%	Marshal	29	1.5%
3	Snow	10	2.3%	Mind	29	1.5%
4	Falling	9	2%	People	26	1.3%
5	Socialism	9	2%	General	24	1.2%
6	The Party	8	1.8%	Comrade	21	1.1%
7	Victory	8	1.8%	Kim JongUn	17	0.9%
8	Power	6	1.4%	Joseon	17	0.9%
9	Follow	5	1.1%	Footstep	14	0.7%
10	General	5	1.1%	Kim JongIl	13	0.7%
11	Advance	5	1.1%	Country	13	0.7%
12	Suryong	4	0.9%	Longing	12	0.6%
13	Believe	4	0.9%	Happiness	12	0.6%
14	Strong faith	4	0.9%	Today	12	0.6%
15	Faith	4	0.9%	Sun	11	0.6%

NO	Theme NO.3	Songs: 8 Words: 438		Theme NO.4	Songs: 31 Words: 1951	
		Frequency	Percent		Frequency	Percent
16	Tomorrow	4	0.9%	Jongll Peak	11	0.6%
17	Juche	3	0.7%	Great	11	0.6%
18	Powerful nation	3	0.7%	Together	10	0.5%
19	Miracle	2	0.5%	A clap of thunder	9	0.5%
20	One mind	2	0.5%	Do in favor of	9	0.5%
21	Party flag	2	0.5%	High	9	0.5%
22	Agglomerate	2	0.5%	Suryong	8	0.4%
23	To the end	2	0.5%	Look up	7	0.4%
24	Certain victory	2	0.5%	Revolutionary	6	0.3%
25	Firmly	2	0.5%	Endless	6	0.3%
26	Guide	2	0.5%	To the end	5	0.3%
27	Invincibility	1	0.2%	Forever	5	0.3%
28	Proud	1	0.2%	Anti-Japanese struggle	4	0.2%
29	Hardship	1	0.2%	Father	3	0.2%
30	Ordeal	1	0.2%	Only one person	3	0.2%

Table 15 List of the most frequently used words in Theme 5 and 6

NO	Theme NO.5	Songs: 12 Words: 825		Theme NO.6	Songs: 11 Words: 721	
		Frequency	Percent		Frequency	Percent
	Keywords	Frequency	Percent	Keywords	Frequency	Percent
1	We	26	3.1%	We	17	2.4%
2	The way	25	3%	Unmarried woman	13	1.7%
3	General	17	2.2%	Music	11	1.5%
4	Victory	16	2.1%	General	8	1%
5	Towards	16	2.1%	Marshal	7	0.9%
6	Songun	14	1.8%	Increase production	7	0.9%
7	My country	13	1.7%	Technology	7	0.9%

NO	Theme NO.5	Songs: 12 Words: 825		Theme NO.6	Songs: 11 Words: 721	
8	In future	13	1.7%	One's country	7	0.9%
9	Gun barrel	12	1.6%	Happiness	7	0.9%
10	Joseon	9	1.1%	Frugality	6	0.8%
11	High	9	1.1%	Sea	6	0.8%
12	Answer	7	0.9%	Period	6	0.8%
13	Paektu	7	0.9%	Youth	5	0.6%
14	Follow	7	0.9%	The Party	4	0.5%
15	Keep abreast of progress	6	0.8%	Suryong	4	0.5%
16	Your	6	0.8%	Science	4	0.5%
17	Revolution	6	0.8%	Mallima	4	0.5%
18	Order	6	0.8%	Mother	4	0.5%
19	Red flag	5	0.6%	Let's run	4	0.5%
20	Don't forget	5	0.6%	Songun	4	0.5%
21	In final	5	0.6%	Let's learn	4	0.5%
22	Great	5	0.6%	Construction	3	0.4%
23	Forward	5	0.6%	Superior	3	0.4%
24	Country	4	0.5%	Socialism	3	0.4%
25	Milyoung	4	0.5%	The most	3	0.4%
26	SunGun Military command	4	0.5%	Forward	3	0.4%
27	Strong property Nation	3	0.4%	Our own way	3	0.4%
28	Salute	3	0.4%	Girl on the steed	3	0.4%
29	Loyalty	3	0.4%	Like a gust of wind	2	0.3%
30	American imperialism	2	0.3%	Fast horse	2	0.3%

Table 16 List of the most frequently used words in Theme 7

NO	Theme NO.7	Songs: 6 Words: 414	
		Frequency	Keywords
1	We	15	We
2	Reunification	14	Reunification
3	Whistle	11	Whistle
4	6.15	9	6.15
5	Heart	6	Heart
6	Ethnic	5	Ethnic
7	Comrade	4	Comrade
8	All the people	4	All the people
9	Independent	3	Independent
10	Bright	2	Bright
11	Sun	2	Sun
12	Within Our own nation	2	Within Our own nation
13	With a smile	2	With a smile
14	Superior	2	Superior
15	Division	2	Division
16	Nation	2	Nation
17	Joseon	2	Joseon
18	Today's plan	1	Today's plan
19	The whole land of Korea	1	The whole land of Korea
20	Pine tree	1	Pine tree
21	Land of beautiful scenery	1	Land of beautiful scenery
22	Countryman	1	Countryman
23	Carry on the family line	1	Carry on the family line

NO	Theme NO.7	Songs: 6 Words: 414	
24	Brother	1	Brother
25	Last night	1	Last night
26	One's body	1	One's body
27	Trust	1	Trust
28	On the one way	1	On the one way
29	Suffering	1	Suffering
30	Power	1	Power



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