

WORKERS OF THE WHOLE WORLD, UNITE!

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**LET US CREATE MORE  
REVOLUTIONARY FILMS BASED  
ON SOCIALIST LIFE**

Talk to Writers and Film Directors  
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Recently, scriptwriters and film artists have produced many good films which are based on socialist reality.

The feature films *My Wife's Workplace* and *The Girl Barber* produced this year dealt with urgent problems of life under socialism properly and opportunely. I think they are good films which can contribute to implementing our Party's policy of revolutionizing and working-classizing the whole of society.

However, the motion picture industry, when dealing with socialist reality, has not yet reached the goal set by our Party. If scriptwriters and film artists are to make a more effective contribution to our Party's historic cause of revolutionizing and working-classizing the whole of society, they must increase the ratio of revolutionary works on the subject of socialist reality and radically improve their ideological and artistic quality.

At this meeting of scriptwriters and directors, I should like to speak about some problems arising in the production of revolutionary films which deal with socialist life.

### **PROBLEMS OF GREAT SOCIAL IMPORTANCE MUST BE DEALT WITH**

The important mission of literature and art is to serve our Party's revolutionary cause of revolutionizing and working-classizing the whole of society.

Revolutionizing and working-classizing all the members of society is the historic task of the working-class party after the triumph of socialist revolution. It will be impossible to continue the revolution and succeed in the building of socialism and communism unless the remnants of outdated ideas are eradicated from the minds of the working people after the overthrow of the exploiting class. Therefore, following the establishment of the socialist system, our Party quickly set forth the policy of revolutionizing and working-classizing the whole of society and is now working hard to implement this.

If our writers and artists are to discharge the noble mission they have assumed before the revolution, they must first of all deal with problems at the opportune moment, problems which are urgent and important in revolutionizing and working-classizing the people, and must supply correct answers to them.

In order to bring up an urgent and important problem in the present socialist environment where an energetic struggle is being developed to revolutionize and working-classize the whole of society, creators must arm themselves with our Party's idea and theories and look at things from the point of view of the Party's policy. If writers and artists are to defend the Party's revolutionary policy determinedly and raise and solve correctly those problems which arise in its implementation, it is important for them to have a proper understanding of the Party's idea and intention and to adhere firmly to the Party's stand. Someone who does not know them

cannot correctly estimate and understand the situation where a change is taking place. Consequently, he cannot make any contribution to the struggle to put the Party's policy into effect.

At present, writers and artists say that they visit places where things are taking place, but they do not fully understand the great revolutionary change in factories and rural areas, in towns and villages. Nor are they quick and discerning in perceiving problems which are socially important in this change, so that they cannot represent them in their works. This is because they do not fully understand the Party's policies. In fact, some works are based on the model of fine revolutionaries and patriots in our society. However, the characters and their lives as shown in these works are not as impressive as those which we see and hear about in fact.

Why does this happen in creative work? It is because creators do not understand correctly the essence of the developments as they really are and do not clearly perceive the new qualities of the communistic men who are growing up in our era. For this reason they cannot deal with important problems in their works, nor can they portray the pattern of new, beautiful and revolutionary men.

If you creators arm yourselves firmly with the Party's policy and visit the places where things are happening and direct closer attention to the revolutionization of people, you will be perfectly able to find important new problems in real life where the ideological, technical and cultural revolutions are being carried on in full force.

Socialism and communism cannot be built unless all members of society are educated and transformed on the model of the working class. However, it is by no means easy to root up the remnants of outdated ideas from the minds of people and revolutionize them. This can be done only through tireless ideological education and intense ideological struggle. This life is the true source of the serious drama of artistic works.

What then are the urgent questions of reality to which creators must direct their attention at present?

The most important thing in training people to be true revolutionaries, communists, is to implant deep in their hearts unreserved loyalty to the Party and the revolution. Our literature and art must pay primary attention to this matter and make a strong impression in dealing with questions arising in fostering loyalty to the Party and the revolution.

Loyalty to the Party and the revolution is the basic quality which constitutes the noblest element in the personality of communists in our age. Loyalty will only be sincere when it becomes one's firm belief based on the communist world outlook. Such loyalty will be immutable and unshakable no matter which wind may blow and when and from where it does. Loyalty to the Party and the revolution must be expressed concretely through deeds rather than through words.

If they visit places where they can be in the thick of things and delve into the lives of the working people who are implementing the

Party's policy devotedly and are making incredible successes and innovations, writers will be able to discern important questions, such as what is the meaning of the most worthwhile life in our revolutionary era and how one must cherish and express loyalty to the Party and the revolution. Only when their works deal with these urgent and important problems and solve them, will writers be able to give real help to the revolutionization and working-classization of people.

Everyone in our society must undergo revolutionization and working-classization. There is no perfect communist. Even those who worked well for the revolution in the past and were trained in practical work, can fall behind the advancing ranks and degenerate if they do not continue to train themselves ideologically, while participating faithfully in the revolution and construction.

If we are to reform the whole of society on the pattern of the working class, this class must also be revolutionized. Even workers will forget their class origin if they do not steadily discipline themselves, and this will inevitably cause their degeneration.

If you view the matter from this angle and go into the details, you will be able to find a great many urgent and important problems in revolutionizing people.

If they are to create works which will have great influence on the revolutionization and working-classization of people, creators must choose their subjects by analysing the working people's lives from the point of view of the Party's policy.

In the final analysis, revolutionizing people means rooting up all survivals of outmoded ideas from their minds and implanting socialist and communist ideas in their place, so as to train them to be genuine revolutionaries, communists. Therefore, you should keep a sharp eye on the manifestations of the surviving outdated ideas which are revealed in their lives, such as egoism, selfishness, conservatism, passivism, and so on, and take issue with them seriously from the angle of revolutionization. However, some of our writers have no penetrating point of view and critical eye to approach and judge the existing situation from this angle.

As I said some time ago when we were watching the working copy of the feature film *The Flourishing Village*, some scriptwriters and producers, although they try to choose social problems from real life, are still far below the level required by the Party in dealing with problems because they cannot see these problems from the point of view of Party policy.

The Flourishing Village can only be of value when the story develops from the seed picked from the struggle for the revolutionization of peasants and solves the problem being dealt with. Your effort to seek social problems must not be diverted to ferreting out people's shortcomings and concentrating only on them.

When choosing a seed, creators must first think deeply of the political influence which the work based on this seed will have upon the people. You will distort life if your attention is distracted to



some unessential happenings which still can be found in life, instead of seeing clearly the political character of the given topic. Therefore, when you choose a problem in life, you must pick a typical one which embodies a socially essential subject.

A typical work of art embodies something socially important, and this is always sharply revealed in political subjects. Creators must know clearly that in literature and art the question of typical character is a political question before it is an artistic question. If writers are to give people a correct understanding of life through their works and lead them to devote themselves to the struggle to reform and develop society, they must look at life from the political point of view and take up a typical problem which is important from the social point of view.

It is important to choose a social problem in a work to meet the requirements of real life and in conformity with the educational purpose.

A literary work may deal with a large subject which will influence the revolutionization of people greatly. But the subject must always be capable of artistic representation. You will not be able to move people if you choose a political subject for your work, a subject which cannot be represented artistically, and then deal with it crudely, because you have to pick up a subject which is important in the revolutionization of people.

In works dealing with socialist reality it is preferable to deal with the detailed aspects of the problems which can contribute to the

revolutionization of people one at a time, and describe them in depth. The value of a literary piece is determined not by the size of the subject which it deals with but by its importance and the depth of its description.

For instance, if you are to take up the subject on the revolutionization and working-classization of people, you must pick and give a profound exposition of one aspect after another of those problems which are raised in revolutionizing the people in question in the first place and then their families, sub-workteams, workteams and, finally, their workshops.

Some people do not grieve at seeing valuable equipment and materials of the state being spoilt by exposure to the rain and snow. If you depict their life in depth from the point of view of revolutionization, it will greatly help the revolutionary education of people.

In order to write works conducive to the revolutionization of people, it is necessary not only to pick a suitable subject but also to describe it properly in conformity with the Party's policy.

No matter how important a topic writers choose, they will not succeed in their creative work if they do not depict it skilfully in conformity with the Party's policy.

Many of the recently produced scripts are immature because they have not been refined well to meet the Party's policy, although their seeds are good.

It is a new and good endeavour that a work dealing with the

revolutionization of a worker's family and one which treats the revolutionization of women have been produced. However, creators do not give a satisfactory solution to these problems in conformity with the Party's policy.

At all times, creators must not only deal with problems on the basis of Party policy, but solve them in conformity with it. This is the way to produce good works giving correct answers to those questions which are posed by the times and life.

In treating a contemporary worker's family, writers must first understand their lofty spiritual quality and their worthwhile life as socialist builders who have been educated by our Party and hardened in practical struggle.

At present our working people are working devotedly for society and the people with unreserved loyalty to the Party and with the attitude of masters towards the revolution and are steadily striving for their revolutionization and working-classization. If writers do not see this new character of the working people of our era, they are liable to exaggerate the negative practices of some workers.

The process of people's revolutionization is a process in which old ideological vestiges are overcome through severe ideological struggle. At the same time, it is a process in which both living and working conditions are adapted to the nature of a socialist society.

However, some writers tend to write as though everything which our Party intends to solve on a full scale in the future, has already been brought into effect. If you only show good living conditions

without showing the process through which life is created, you will not be able to clarify the meaning of a happy life as you should. A happy life does not come about of its own accord, but it is shaped through creative efforts. And the honour and pride of people as masters of the revolution lie precisely in devoting themselves to these efforts. Therefore, if writers are to deal with the problem of revolutionization, they must approach life from a new point of view in conformity with the present socio-historic conditions and give an in-depth clarification of those problems which are raised by life.

Only those writers who always deal with problems by basing themselves on the Party's policy and solve them in accordance with it, will be able to create works of literature which are revolutionary and will really help the implementation of our Party's policy on revolutionizing and working-classizing the whole of society.

**THE PROCESS OF  
PEOPLE'S REVOLUTIONIZATION MUST  
BE DESCRIBED IN DEPTH**

The most important thing in representing the socialist situation in literary works is to give full description of the process through which the working people arm themselves firmly with the revolutionary idea of our Party, the Juche idea, in other words, the process of their revolutionization and working-classization.

At the time when *The Red Agitator* was being produced, the work of reforming people was already progressing in our country as a mass movement in accordance with the Party's policy. However, the ideological revolution has now been intensified and efforts for revolutionization are being made in all families, neighbourhood units and villages. Therefore, writers and artists must look deeply into life where the process of revolutionizing and working-classing the whole of society is being developed in greater depth and must describe examples of this clearly in their work.

Today our working people urgently need works which can show them typical examples of new men who work hard to revolutionize themselves. This is because literary works which depict typical men of the new era who are refashioning themselves to be communist men will convince people that they will also be able to revolutionize and working-classize themselves like these heroes if they resolve to do so and work diligently to this end.

Any great undertaking is prompted by the ideal of people who want to develop their lives to a newer and higher stage. And the new life which has been changed and developed to meet their ideal, reacts on people again and puts forward new needs, thereby developing to a yet higher phase.

No matter on how large a scale the transformation of nature and society is undertaken, it begins with the reform of man and its result is also nothing more nor less than the transformation of man.

Therefore, writers must clearly understand the process of the development of life, putting the main emphasis on the transformation of man and represent it correctly.

In order to show the process of people's transformation in literary works in detail, it is important to describe the heroes who serve as models in the revolutionization and working-classization of people, skilfully. If you make an impression through your description of the heroes who always think and act in accordance with the Party's idea and intention, backward people will be able to expedite the process of their own revolutionization by reflecting light of these heroes within their own lives.

However, at present, we have few literary works which give a profound and clear picture of the people who are fully aware of the noble duties which they have assumed before the times and the revolution and who arm themselves more firmly with the Party's idea and are tempering themselves through the struggle. If you give a detailed description of those people who unhesitatingly accept any difficult and tough job if they are called to do so by the Party and revolution, and of those who trust the Party and devote themselves to their work whether or not they are supervised or appreciated, how good a textbook this will be for the revolutionization of people!

In fact, everywhere in our country there are people who live and work determinedly without wavering in the least with a single-minded loyalty, people who serve as fine examples of revolutionization. Such people can be found not only amongst

miners and smelters but also amongst farmers and intellectuals. They not only work hard to root up the survivals of outdated ideas which linger in their minds and refashion their thinking. They also live and work faithfully in order to shape their social and political life and increase their political integrity.

Writers and artists must have close contact with life and give a still better description of many more typical men of the new, communist type who can serve as examples in the revolutionization of the working people. However, at present we do not have many literary works which give a full description of such people. And even when they deal with them, they give more weight to the negative aspects than to the positive.

In revolutionizing and working-classing people, you must always give more prominence to positive examples and make sure that everyone follows and models himself on them. The aim of reforming people's outdated way of thinking is to educate them in revolutionary ideas and carry them forward to a communist society. To this end, you must play the spotlight on a new, communist archetype who can be the example for all members of society and ensure that people look at themselves and take these types as the standard and try to follow them.

If you examine the script of *When We Pick Apples*, a work which you intend to screen, from this point of view, you will see that it also has shortcomings. The heroine in this work has not yet firmly established her own ideological viewpoint and is not staunch in the

struggle against negative aspects. Moreover, not enough emphasis is placed on the description of members of the League of Socialist Working Youth who ought to give full support to the new initiative of the heroine.

The work is a story about the new people of a new era. Therefore, their characters must be shown clearly through the activity of the LSWY organization. Everyone in our society is affiliated with a Party or working people's organization and works to carry out the assignments given by the organization. In order to put her creative initiative into effect to the full, the heroine of this work should also rely on the LSWY organization in her work. In our society people cannot achieve anything independent of the organization.

Only when you give a skillful description of the importance of the line of the LSWY organization, will you be able to improve the political and ideological quality of the production, increase the role of the good characters, which is now described poorly, and clearly express the revolutionary sense of organization which is a major feature of the character of the young people in our era.

In order to establish the good qualities firmly within the work and express their strength boldly, you must increase the good characters' desire to criticize everything which is outdated, in addition to describing the role of the organization well.

Being a basic trait defining the character of revolutionaries, the spirit of fight uncompromisingly against everything unsound that is



revealed in work and life constitutes one aspect of the lofty virtues of the new people who have been educated and trained in a socialist society.

The heroine of the film *When We Pick Apples* belongs to the new generation which has grown up in a socialist society. The new heroes of our era have a vigorous character—they are cheerful and optimistic and strong-willed and do not yield to difficulties. They set an example for others through their devoted efforts and tireless training. Furthermore, they are genuine reformers of people: they re-educate all backward people through an uncompromising battle against negative qualities and train them to be revolutionaries who are unquestionably faithful to the Party. This is the very beautiful character of people in our era. This typical character of the new men who have grown up in our era must also be vividly expressed in the description of the heroine of this work.

The heroine of this piece worries about the country's economic life grieving at the sight of rotting apples. However, she merely gives a few words of lukewarm advice when she sees that some people suffer from ideological imperfections. Therefore, her image cannot stir the spectators to heart-felt sympathy.

Instances of negativity which are found amongst our working people are those which can be expected in a socialist society. Amongst our working people there are no negative characters who deliberately oppose the Party's policy. The negative characters who are found in our society are people who wish to follow the Party's

policy and implement it. However, they make mistakes in and out of their work because of the survival of outdated ideas such as egoism, selfishness, subjectivism, expediency, conservatism and passivism which have now become habitual to them. As a result, they cannot keep pace with the advancing times. If their failings are left untouched, without being remedied at the right time, it will not only spoil these people, but will also create a huge obstacle in the way of expediting the revolution and construction. Therefore, you must expose and sharply criticize all negative practices in the work and life of the people, even though they may be trifling ones.

Criticism of outdated ideas must always be uncompromising, incisive and thorough because it is, in essence, criticism of capitalist ideas. To be uncompromising, incisive and thorough is the demand of the principle of ideological struggle. Needless to say, the forms and methods of criticism can vary depending on who and what is to be criticized. However, in passing criticism upon people, you must always keenly analyse and expose the ideological essence of negative qualities and show how they should be rectified.

If the target of criticism is not clear and what is being criticized is not intelligible and criticism is not given in a penetrating way, a work of art cannot be a powerful weapon of ideological education. If criticism is to be a weapon of ideological struggle and revolutionization, the people to be criticized must be clearly identified and the spearhead of criticism must be aimed at their obsolete thinking.

Criticism is an expression of both political awareness and humanity. Genuine criticism can be offered only by those who have a high degree of humanity which is expressed in grieving over the mistakes of their comrades as they would over their own and trying to lead them along the right road of life.

In order to criticize negative attitudes thoroughly and searchingly, it is necessary to lay bare their ideological cause which is based on an outdated attitude to life. Therefore, it is desirable to offer criticism which meets the requirements of class education.

We emphasize that works dealing with our contemporary life should incorporate class education. In doing so we chiefly aim to ensure that people have a clear understanding of the reactionary nature of the exploiting society and are thus fully aware of the harm and danger of the survival of outmoded thinking which is based on this society. We also intend to get people to devote themselves to defending the best socialist system firmly and extolling it by showing them the contrast between their lot in the past when they were exploited and oppressed and their present situation in which they enjoy great happiness and which promises a hopeful future. It is only when working people are educated in this spirit that they will eradicate the remnants of outdated ideas which still linger in their minds and firmly arm themselves with the revolutionary idea of the working class.

Class education should be carried out naturally in the context of life and to suit the attributes of those to be educated. You cannot

make an impression on people if you weave a story which is not pointed because you have to give class education. If writers pay particular attention to increasing the class consciousness of people, they will be able to find many occasions which can be used for class education.

In our socialist society the process through which people overcome the survival of outdated thinking and revolutionize and working-classize themselves is essentially the process in which new, communist men are born. Therefore, if a literary and art work is to show the process of people's revolutionization in detail, it must describe the process by which the negative characters are reformed, well.

The description of the negative characters can be truthful and have great educational value only when the process of their transformation and their subsequent lives are shown properly. You should not deal with the process of their transformation in such a simple way that after being criticized once or twice they are very soon reformed and work well. Generally speaking, writers tend to deal with the negative characters in a simple way. Writers usually simplify the way in which negative characters are motivated to resolve to reform themselves: these characters are re-educated after being moved by the deeds of the heroes who secretly do their work for them or after overhearing what others say about them.

Negative characters have different reasons which have caused them to fall behind the times and they do not all act in the same way.

Therefore, the process by which they reform themselves cannot be exactly the same. You must describe this process differently and truthfully just as we see it in real life. People will only then see themselves in this light and learn a lesson.

All the negative characters in our society, with the exception of a handful of hostile elements, are people who must be re-educated and brought to the communist society. Therefore, it is very important for works of art to describe the lives of the negative characters after they have been reformed, properly. When people see the beautiful character and sound lives of those who have turned over a new leaf through practical work thanks to the help offered by society and the collective, they will clearly understand that revolutionization is the true way of life which actually helps people to raise their political integrity.

In showing the process by which people are reformed, it is important to give a full description of the changes in their ideological lives. To this end, you should show how, after they have been revolutionized, people gradually take an active part in communal labour and collective life, at the same time as accurately depicting how families, workplaces, neighbourhood units and villages are revolutionized.

In describing negative characters it is necessary to show the relations between them and the collective properly. People do not acquire a new revolutionary consciousness of their own accord just because they live in a socialist society. People's revolutionary

consciousness gradually grows through their continuous ideological training in the course of practical work, while taking an active part in communal labour and collective life, until it is firmly established. Only when people participate voluntarily in social life and communal labour and work devotedly with the attitude of the master of the revolution and construction, can they be said to have become people of a new type as required by the nature of a socialist society.

Transforming man means, in effect, refashioning his thinking. In describing the process of the transformation of negative characters, you will be able to show convincingly how they are trained to be new people only when you truthfully depict the process of the development of their ideology—how they eliminate selfishness from their minds and form a new conception with regard to the collective and common property.

When we see the character of the old man Yong Sam in *The Flourishing Village* from this angle, it is still not consistent enough. He is only engrossed in cultivating his own kitchen garden. Therefore, when he hears that his second son has smashed the cold-bed frames for rice seedlings because of an accident in the tractor he was driving, he is more worried about the penalty he has to pay for the loss instead of thinking about the damage his son has caused to public property and of the resulting impediment to farming. His selfishness is so deep-rooted that when his eldest son suggests that their unused housing timber should be used to build playing facilities for the kindergarteners, he says outright: “How is

it possible to mix the property of the cooperative with that of my family when even between father and the son there are things that are yours and things which are mine?" These are very vivid and life-like expressions which exactly show his character. However, there are still shortcomings in showing the old man's new concept of life and his mental state which begin to take shape as he takes part in collective labour and community life.

Works of art must not be confined to showing the conduct of people with outdated ideas as vivid expressions of their individuality, but should show in detail how they rectify their old way of thinking and their errors thanks to the help of the organization and the collective, change themselves to become new men and create a new life.

In *The Flourishing Village*, the story about the timber to be used for the playing facilities for the kindergarten must be completed as an image. Earlier, the old man Yong Sam unloaded the timber which young people of the farm had loaded on an ox-cart. Therefore, after his re-education he must be described in such a way that he himself helps the young people to load the timber and urges them to take it to the kindergarten. Once you have chosen an event or a motif, you must develop it in depth to the conclusion and complete it to become an image which clarifies an important problem. Only then will the character be made apparent and its image will have educational value.

The misdeeds of negative characters are due to the fact that they

are ideologically falling behind the times. Therefore, you will only be able to give people a lesson when you describe this point convincingly, by comparing their former life with that after their reformation or contrasting them with positive characters.

Upholding the Party's policy on the revolutionization and working-classization of the whole of society, writers and artists must keep closely in touch with real life and depict the process of revolutionization of our contemporaries who arm themselves with the Party's idea, more clearly.

### **THE SPIRIT OF THE TIMES MUST BE EXPRESSED CONVINCINGLY**

If placed outside the context of the times and a given social system, no literature or art can describe a human being who is typical of the times, nor can they represent a typical life which is an embodiment of the essence of historical progress. Only those literary and art works which describe human beings and their lives in relation to the times and a given social system, can be completely realistic and mirror the times and life truthfully.

With the change of the times and the social system, man and life will also undergo a change. The workers and peasants of today are not what they were in the past, and their lives are not the same as they were in the past. Nevertheless, many of our literary and art



works do not show the socialist situation satisfactorily at the spiritual height of the present times. This means that the writers have not yet accepted the spirit of the present times wholeheartedly.

The spirit of the times represents the basic trend of the times and of life. Ours is a revolutionary era, a worthwhile revolutionary era when socialism and communism are being built. Our people are fighting staunchly to drive the US imperialist aggressors out of the southern half of the country and achieve national reunification by their own efforts and in their generation, and expedite the completion of the Korean revolution and the victory of the world revolution. This unbreakable fighting spirit of our people is the very trend of our time.

In order to embody the spirit of the times correctly in literary and art works, writers and artists must choose important problems which occur in life by getting into the thick of things, and describe them in conformity with the trend of the times.

In our situation there are a host of events which are typical of our life and embody the spirit of the present. However, if writers do not study the people's lives in detail and gain personal experience of them, they cannot keep pace with the revolutionary conditions where people are advancing firmly in the spirit of Chollima, nor can they sing the mettle of the new, momentous life.

Let me talk about this problem taking as an example the directing script of *The Woman Tractor Driver* which producers intended to film some time ago.

The scriptwriters who produced it have not deeply studied and experienced the new events which are taking place in our lives. For this reason, although they describe the life of a girl tractor driver who has volunteered to work in a country area in response to the Party's call, they do not do this correctly as required by the spirit of the present times.

If writers are to present true pictures of the lives of the young people, who are now taking jobs in the rural areas in response to the Party's call, they must correctly understand the Party's policy of getting the new generation to work there and keenly experience the noble ideological world of these young men and women.

In calling on the young people to go to work in rural communities, the Party aims to press ahead with the ideological, technical and cultural revolutions there in line with what the theses on the socialist rural question have indicated, and consolidate the rural base so as to be fully prepared to meet the coming great revolutionary event.

However, in this particular work, the focus is concentrated on describing the ridiculous behaviour of the sub-workteam leader who tries to make the girl tractor driver, who has volunteered for the country areas upholding the Party's call, his daughter-in-law, instead of showing her noble ideology by forcefully depicting her useful life.

Since they have put forward as the heroine a tractor driver, a pioneer in the rural technical revolution, the writers ought to

describe her life, as is required by our contemporary disposition. In other words, they must concentrate everything on showing the process by which the girl, as a master of the socialist countryside, awakens laggards like the sub-workteam leader; in particular, the process by which she encourages rural youngsters to stand in the forefront of the struggle to implement our Party's theses on the socialist rural question and trains them to prepare themselves so that they will take the initiative in meeting the great revolutionary event of national reunification.

You must consider which plot will have to be the main one in the light of the heroine's ideological aspirations. Why has she volunteered to work in the rural areas? As the daughter of a model worker, she was subjected to a great deal of good influence from her early years while growing up amongst the working class. In wholehearted response to the appeal of the Party which called upon young people to work in the country areas, she has come here immediately after her graduation from school with the determination to devote her youth to the worthy struggle to build a socialist rural community. If you write the story based on her burning aspirations, people will feel the strong mettle of the builders of socialist rural communities and the pulse of the vibrant times. The main plot of the work runs counter to the spirit of the times because the writers have spotlighted secondary events while relegating the main topic to the background.

Writers must develop a keen sense of perceiving the changes

which take place in people's ideological world and in their way of thinking, and pay more attention to describing them minutely.

Our Party's idea of self-reliant defence must be carefully brought out in this work. How powerful and meaningful the character of the heroine and other women tractor drivers will be if you fully describe their determination to carry out the Party's line of self-reliance in defence! The heroine should be described as an archetype of our era who has a staunch revolutionary spirit, the spirit that if men tractor drivers go to the front as tank drivers in an emergency, women should take their place and that if the Party calls on them, they themselves should also become combatants, driving tanks to destroy our enemy, the US imperialists. People will only recognize the revolutionary state of our socialist rural areas, which is changing from day to day, because of the great theses on the rural question, in the description of the heroine and the country girls, when life is shown in this way. They will also accept the spirit of the times with warm hearts and believe completely in the strength of the new generation.

In this work, you must forcefully expose the moves of the US imperialists to provoke a new war and the scheme of Japanese militarism to invade our country again and show the staunch anti-imperialist spirit of the heroes who launch a determined struggle against them. US imperialism and Japanese militarism are the sworn enemies of the Korean people. At the mere mention of US and Japanese imperialism, people clench their fists, burning with

hatred for them. This fierce hatred and enmity is long-standing, and nothing can extinguish it.

The heroine must have this steadfast anti-imperialist revolutionary spirit of our people. She should impress the girls of the farm with the idea that learning how to drive tractors is a battle to destroy the enemy. In this way she should see that they are determined to work and live in a militant way by keeping themselves ready and alert at all times.

Living at home, chatting comfortably or dozing off at her desk, is not proper behaviour for such a heroine. The kind of character which finds pleasure in gossip about unfaithful love and in trivial personal affairs does not suit the sound ideal and life of our contemporary young people. Not one of even the smallest elements of bourgeois ideology, feudal-Confucian ideas, revisionism or all other unsound ideas has any place in the revolutionary cinema.

The hero of our time must be shown as an innovator in production, as an able organizer of economic work and as an ardent political propagandist. The man who personifies the spirit of the times is a communist of a new type who believes firmly in the great Juche idea, carries out the Party's policies unconditionally, thoroughly and to the letter, thereby devoting everything for the victory of the revolutionary cause of Juche. Young people of our time must be absolute believers in the Juche idea and its unconditional advocates; they must be honourable guards and death-defying corps who lead the implementation of our

revolutionary cause.

The heroine must explain and propagate our Party's policies to the farmers and young people and bring home to them its far-reaching plan for socialist rural construction. When she plays her role fully as a propagandist and educator, the farmers will trust her completely and love her warmly as a true daughter of the working class who has been sent to the rural areas, and will follow her example and unreservedly display their revolutionary zeal and creative activity in rural construction and agricultural production.

If writers know how to see life in the light of the Party's policies and judge the great vitality of the Party's policies in real life, they will be able to describe the character who is filled with the mettle of the revolutionary era, accurately.

If they are to express the spirit of the times correctly, literary and art works must truthfully represent the typical life which is characteristic of the times.

Truthful representation of life is the basic requirement of the creative method of socialist realism. The art of socialist realism touches people's hearts because it gives a true picture of life. Art which is divorced from the truth does not express the interests of the people correctly. Therefore, it cannot represent their thoughts and feelings, nor can it enjoy their love.

Literature and art must give a correct answer to the question: What is a good life and how should a human being live?

A man who is content with what life has given him cannot create

a new life, which is more prosperous and cultured. A true human life is the struggle for socialism and communism.

By producing truthful pictures of present-day life in the light of the aspirations of the times, writers must instil in people a noble ideal of life, and make them confident that they can attain it. They must also convince them that their life is the noblest because it is the struggle for socialism and communism. In revolutionary education it is very important to inspire people with a high aim of life and with a firm faith in their future.

Our people are vigorous, cheerful and optimistic. This is because they all warmly love life, believe firmly in the justness of their revolutionary cause and have full confidence in their strength.

Works dealing with the socialist situation must show life truthfully as it is; they must not beautify or decorate it. It is bad to belittle life. However, it is also not good to exaggerate it. If you describe something which does not exist in fact, or over-paint life, instead of giving a truthful picture of things as they are, you will distort the essence of life and will not show the real advantage of the socialist system correctly. Then people will not believe such a life exists.

You will be mistaken if you think that you can show the happy life of our people by describing them putting up parasols and pushing prams. These things are not something new which can be found only in our situation, nor do they have any meaning in showing the superiority of the socialist system.

If they are to give people a correct understanding of a happy life, writers must maintain a firm working-class stand and clarify the revolutionary content of this life. In delineating life they must not embellish it by paying undue attention to novelties which could lead people into curiosity about indolence and luxury. It is important to give people a sound understanding of what happiness is, about which is the purest ideal, and so on. Our contemporaries need the kind of art which clearly shows that the real ideal and happiness of people lie in devoting all their strength and talent to the struggle for the country and society, instead of thinking about their own comfort.

This kind of art can only emerge when new characters are created in a revolutionary life. In order to create new characters, writers must understand our contemporaries' communist viewpoint and ideal of life correctly. If you only show a luxurious life, you will not be able to present a character required by the revolutionary era, nor will you help our working people to establish a correct point of view on life and have a sound aesthetic sense.

What merits particular mention in connection with the problem of embellishing life is the mistaken practice of exaggerating things without seeing the essence of life.

The working copy of one film script deals with the heroine who is going to stop work. However, when she sees nursery children being supplied with *insam* tonic, she once again senses the benevolence of the Party and continues her work with great



enthusiasm. This kind of story is unreal. At present *insam* tonic is not supplied to all the children. Moreover, it is not true to say that anyone is grateful to the Party at the sight of children being provided with this tonic. If you are to show the Party's care of the children and mothers correctly, you must not depict the supply of *insam* tonic to children, but describe the important aspect: the state takes the whole responsibility for the upbringing of children.

The over-decoration of life ends in idealizing people's characters.

I think that self-preservation on the part of writers is also a cause of life being embellished. Some people are afraid that they will distort our situation if they deal with negative characters and negative manifestations. You must know that concealing such characters and instances will rather give a false picture of our actual situation.

Art must be subordinated to politics. The mission of our art is to contribute to organizing and mobilizing people so that they will carry out the revolution and construction more satisfactorily. Ensuring a high political standard is indispensable for the art which must discharge such a political task.

If they are to improve the political quality of their works, writers will have to maintain a steadfast political stand and give a detailed and factual picture of life. When they describe life, writers should represent its ideological essence and political significance in depth. And when they describe people, they must clearly show their

political standpoint and faith.

In dealing with the socialist situation, putting emphasis on the high level of our working people's class consciousness is of particular importance in improving the political and ideological qualities of these works.

The revolutionary spirit of our people who are working hard to defend and consolidate the socialist system, is backed by strong class consciousness. Through their own experience people are fully aware that our socialist system is the best social system which serves the working masses. Their ardent aspiration for creative labour and their heroism in work stem from their intense love of the socialist system and a high degree of class awareness.

Not for one moment do our people forget the south Korean people who are undergoing hardships under the fascist rule of the US imperialist aggressors and their stooges. They are working energetically to bring them a happy, new life so that they will not envy any people in the world. Therefore, films must not on any account show a leisurely and extravagant life or introduce any image which would stimulate people to desire such a life. Works which deal with the socialist conditions must stress socialist patriotism by every possible means and explain it from the point of view of class education.

Writers and artists must fight resolutely against the practices of embellishing or belittling reality. By doing so they will improve the ideological and artistic qualities of our literature and art and

continually increase their militant role.

In films which reflect life in the new era, the songs must also express the spirit of the times. They will only be able to stimulate people and inspire them in the struggle when they contain the mettle of our people who are rushing ahead in the spirit of Chollima.

Composers must write songs which contain the spirit of the times and the heroes' beautiful aspirations. In this way they will ensure that songs emphasize the cheerful, robust and stirring emotions of our contemporaries who have a fixed purpose, a firm faith in life and great creative spirit and are filled with revolutionary optimism. Music which merely sings of nature unrelated to the struggle of our people for socialist construction, is utterly worthless. Even when a song deals with nature, it must strongly express the sentiments of the people.

The working people who are armed with our Party's revolutionary idea know how to combine their aspirations with the times and their life with the forward movement of the revolution. An independent position in life and a creative attitude towards it and lofty sentiments are the striking characteristics of our working people who are equipped with the great Juche idea.

Composers will only be able to express the characteristic features of our people truthfully by means of melodies of a suitable type and compose songs which suit the character and life of film heroes when they experience life sincerely and understand it fully.

Songs in films dealing with real events, songs which tell of the

worthwhile labour of the working people, must not be formal and dull just because they are work songs.

Work songs must be powerful, lively and yet easy to sing. Popularity is an important criterion by which to judge the people-oriented character of the songs for the masses. Work songs express people's thoughts and feelings through their everyday language and in the form of music. Therefore, their melodies must be militant and yet sweet, simple and clear.

It is also important to make lyric songs popular. It is an expression of skill for skill's sake and formalism to create a difficult melody, which does not suit the people's taste, on the pretext of improving artistic skill. People have national emotions which have been formed over a long time and national tunes suitable to express them, which are further refined and enriched with the progress of time and society. Skill which produces a tune which does not suit the people's sentiments, liking and taste is not a genuine skill. It only alienates music from life. Composers must not become professionals in the creation of music. If composition becomes one's profession, one's heart cannot burn. Then one will merely put down notes and symbols on the paper instead of jotting down the pulse of one's heart. Therefore, there will be no genuine music.

Composers who want to create new music popular with the people and required by life today must look for a new specific feature in the character and life of the working people as well as a new, peculiar tune capable of truthfully expressing this feature.

Similarity is caused because composers jot down the general idea as it is without going through any specific experience.

If you are to sing admirably of our people's action-centred sentiments which are clear, fresh and rich, like the spring which never dries up, you must create music which combines rich ideological and artistic qualities.

Creators must be able to raise the artistic standard of their work while describing life in a simple way. Simplicity without description will result in immaturity, and unnecessarily showy description is unreal and therefore degrades artistic quality.

The spirit of the times is linked with the aspirations of the people, and finds expression in their life. Creators must be genuine artists who always mix with the people and sing the spirit of the times with the voice of the people.

### **ORIGINALITY MUST BE SHOWN IN CREATION**

Our working people, who are continuing their advance, achieving wonderful successes and making new innovations daily in their work for socialist construction, want a variety of literary and

art works which are peculiar to their worthy life.

Today our working people's efforts for the revolution and construction have a richer and more diverse social content than in any preceding age. They are working devotedly to expedite socialist construction in the northern half of the Republic and, at the same time, reunify the country and bring closer the nationwide victory of the revolution. Furthermore, they are determinedly fighting in support of the struggle of the fraternal peoples in all continents against imperialism and colonialism.

The struggle for socialist construction in our country has become very deep and rich in its content with the intensification and development of the ideological, technical and cultural revolutions.

Literature and art which reflect this socialist situation must not only be rich and profound in their ideological content, but must also be new and original in their artistic description. However, writers and artists are not fully meeting this objective requirement of the developing situation: they are not creating a variety of works which are peculiar to the occasion.

In order to produce works which meet the present ideological and artistic requirements of our working people, every writer must first choose a new, individual subject from real life. The choice of a new subject on the part of a writer is an essential, and the starting point for making his work original.

However, some writers do not show originality in their choice of subjects.

As I pointed out some time ago, the new script in which you made the hero a shoemaker, has a similar story to that of the feature film *The Girl Barber*, and there is also nothing particularly new in what the writer wants to say.

In our society shoemakers serve the people's everyday needs. Therefore, if you describe their lives well, this will be effective for the education of people. The trouble is the tendency of the writers to produce works of the same subject one after another, using almost the same plot. As a matter of fact, this work differs little from *The Girl Barber* in theme, plot and mood. The only difference is that the barber, the heroine in *The Girl Barber*, has been replaced by a shoemaker as the hero.

You cannot create a world of new images merely by changing his occupation or job. If this is the way works are created, nothing could be easier. You will be able to make up as many similar stories as you want by changing a barber into a shoemaker today and a shoemaker into a bus conductor tomorrow. However, this is not creativity. Repetition of the existing character is not creation, but imitation. Creation is literally the work of creating something new.

Even when a writer has chosen a subject of great social importance, he must either give it up completely although he is sorry to do so, or treat it in a different way, from a totally new angle, if there is already a work dealing with the same subject. This is the stand and characteristic of a revolutionary artist.

Life is diverse and people have different needs for art and the

creative individualities of artists also vary. Therefore, artistic description must be new and individualistic. It is only when they produce new works, that creators are able to make a positive contribution to the revolutionary struggle and construction work, and also help towards the efflorescence and development of their contemporary art, diversifying, enriching and widening the world of cinematic images.

An artist is a pioneer of the times who explores the new as well as being an educator of the people. No matter what works they produce, writers should bear in mind the high mission they have assumed before the times and the people. Only those writers who are fully aware of their mission, will be able to be bold and deal with new problems as required by the times and the people and provide a meaningful solution to them with impressive descriptions as required by the spirit of the times.

A new theme always deals with a new human being and a new life. In our situation, which witnesses wonderful successes and innovations almost every day, we can easily find a new man and a new life which can serve as the basis for artistic description.

If writers set a high creative goal to meet the needs of the times and the people and delve into the heart of life, experience and study man and life over a wide range and in depth, they will be perfectly able to find new and important subjects. However, if they approach life in a superficial way or invent stories or copy from other works while sitting at their desks, they will be unable to find a new subject.



Only in real life will they be able to choose an important seed which will give them the chance to explain a new theme and create a new artistic image. For this reason we say that life is the source of creation.

A writer must have the ability and talent which enable him always to see life with a new eye, to give original explanations to the questions raised by life with his own view and to depict them from a new angle.

If writers are to create individual works which cater to the new aesthetic sense of the people which is steadily changing and developing as the times themselves change, they must not only choose new subjects, but also show them in an original way. Choosing a new subject is indispensable to the creation of an individual work. However, if they fail to describe the problem in an original manner, the work will scarcely be individualistic, no matter how new the chosen subject may be. For the work to be original and individual, both the subject and its description must be fresh.

This is also true of the creation of characters in films. It is only when all the members of the creative staff have a steadfast opinion about creation and display creativity as opposed to the following of an established pattern and imitation, that the characters can be individual. The writer must use all the elements of description—from the seed of the work through to the mood—in a unique way and create a new image, and the director must explore new means and ways of description and adapt it to a new film

version. In particular, the actor has to make unusual efforts because he is the artist who directly represents the human character on the screen.

However, in many cases actors and actresses play their parts in a monotonous way without working hard.

When he is assigned to play the part of a man, an experienced actor is interested in whether the man has something new in his character which is different from those which he has already played, whether he can be described as a new man. If the man whose part he is supposed to play, is similar to one in a film which has already been produced, or if he has no characteristic feature, the actor will not have any enthusiasm for creation. The actor will only have great enthusiasm for playing this part when the character of the person is new.

Needless to say, this does not mean that because the character of a person is new, its description will automatically be new. Sometimes acting follows a set pattern even when the actor has to play the part of a new character. This is because the actor plays with only a general notion about the character, without fully understanding it, and also because, even if he has understood the character correctly, he is confined to representing only the general outline of the character in his performance. A set pattern in film acting is the result of the fact that the actor does not display his independence as a creator, but either loses his identity or replaces the individuality of the character with his own.

Some actors always portray themselves, instead of playing the parts of the characters concerned. This practice results from the fact that the actor sticks only to his past experience in creation and applies his existing experience to playing the part of the character.

For an actor to play the part of a new character means leading a new life. Whenever an actor is given the task of performing the part of a new character, he must give a new representation of the character on the basis of fully understanding its innermost world and the change of its mentality and earnestly acquiring experience of life. This is the only way he can free himself from outdated patterns of performance and create a fresh image.

The actor must know the new and beautiful thoughts, feelings and mentality of our contemporaries and read the character from a creative stand so as to feel them earnestly and represent them vividly on the basis of the experience he has gained in life and creation.

An actor will only be able to create the image of a new man when he makes painstaking efforts to understand the character to the full and to preserve its individuality.

Writers and artists are defenders and educators of the people; they cherish the people's life, ennoble their ideal of life and encourage them to translate it into brilliant reality.

Creators must always make close contact with the existing situation and steadily follow the road of inquiry and innovations so as to create a new image in view of the noble ideal of the people.

Writers and artists must continue to pay particular attention to the problem of revolutionizing people and create many more typical images of true men of our era who are growing up to be men of a new, communist type. Our writers and artists must take the responsibility for their failure to produce films dealing with the life of the working class, films which can serve as an example in the revolutionization and working-classization of the whole of society, and must work hard to carry out this task.

They must primarily pay attention to describing the working class which is leading the fight to revolutionize and working-classize the whole of society. At the same time, they must depict, in depth and from various aspects, the process of the revolutionization of different sections of the people including peasants and intellectuals. To attain this, they have a great deal of work to do.

Writers and artists must bear in mind the high mission they have assumed before the times and the people and make more strenuous efforts to bring about further progress in the creation of revolutionary works required by socialist life.

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