

WORKERS OF THE WHOLE WORLD, UNITE!

# **KIM JONG IL**

## **LIFE AND LITERATURE**

**Foreign Languages Publishing House**

**Pyongyang, Korea**

**1986**

## **EDITOR'S NOTE**

After carefully considering the position and importance of cinematic art in the revolution and construction, dear Comrade Kim Jong Il has written the treatise "Theory of Cinematic Art" which clarifies the theoretical and practical problems of cinematic art as a whole.

This treatise gives a comprehensive and detailed account of matters which arise in creating and developing this form of art, such as life and literature, filmmaking and direction, characters and actors, images and shooting, the screen and fine art, scenes and music, art and creative work, creation and guidance and so on.

We are publishing "Life and Literature" from this "Theory of Cinematic Art" in a number of languages.

**“Truly realistic and revolutionary literature  
and art show the people the most beautiful and  
most noble things of human life.”**

**KIM IL SUNG**

### **LITERATURE IS A HUMANICS**

Literature and art are important subjects which are indispensable to human life. Food, clothing and housing are essential material conditions for human existence, but man is not satisfied with these alone. The freer man is from the fetters of nature and society and from worries over food, clothing and housing, the greater his need for literature and art in his life. It is impossible to imagine life without literature and art.

The communist society which we aspire to is a society which has developed fully in all fields of the economy, culture, ideology and morality; it is a truly popular society where people of a new type who have intellectual, moral and

physical integrity and are developed in a comprehensive way, fully enjoy rich and cultured lives as masters of nature and society. In building this great society, writers and artists play a significant role, holding a very important position which, no one can replace.

If they are to fulfil their mission and role, writers and artists must first have a correct understanding of the inherent character of literature and art and create truly revolutionary works which meet the requirements of a socialist and communist society. Acquiring a correct and deep understanding of the intrinsic nature of literature and art and the requirements of the times is a starting point for the creation of a new type of revolutionary and popular literature and art, and the basic guarantee for great success in creation.

Revolutionary literature and art are extremely effective in equipping people with the great Juche idea and rousing them to revolution and construction. But we do not have many important and profound works which are of assistance in educating the working people in revolutionary ideas. Some of our literary works move people deeply by describing the beautiful and noble lives of the people of the new era, but others present neither brilliant lives nor the pulse of real people. This is not merely concerned with the writers' talents, but with the fundamental question, that is, their understanding of literature and art and the opinions and attitudes with

which they create their works.

Literature belongs to the domain of humanics. The essential characteristic of literature as a humanics consists of describing real people and serving man.

To say that literature portrays people means that it describes people and their lives, people who live, breathe, think and act as they do in real life. That literature serves man means that it solves urgent and important human problems through people and their lives and thus teaches them what life is and influences them to lead an honourable life. It is only through an accurate portrayal of people and their lives that literature can provide proper solutions for valuable human problems, and exert a great influence on people.

Of course, many people referred to literature as a humanics in the past, but they were unable to give a precise answer to the fundamental question of humanics. They only stressed that literature should deal with man as the sum total of social relations and put him at the centre of artistic presentation.

The question of the essential character of man as a social being has only been settled correctly by the great Juche idea. The Juche idea was the first in history to give a complete answer to man's essential character by explaining Chajusong as his life and soul and the first to provide the key to the fundamental question of literature as a humanics, the ques-

tion of how to look at man and describe him.

Only on the basis of the Juche idea can literature as a true humanics supply correct answers to human problems of our time by starting from the essential character of man.

We need a humanics, literature, which gives prominence to the question of Chajusong, the question of independent man, creates the truly typical man of the new era and contributes to transforming the whole of society as required by Juche.

Giving literary prominence to the question of Chajusong, the question of independent man, means clarifying the problems of people which arise in the struggle to defend and promote their political Chajusong. Creating the typical man of the new era means creating images of people who live, work and struggle with the attitude of masters towards the revolution and construction. In other words, it means creating images of people of a new type who maintain independent and creative positions expressed in solving their problems on their own responsibility at all costs, without being subjugated to others or without depending on the aid of others.

To stress the matter of Chajusong and create Juche-based human images is the way for literature to make an effective contribution to educating people to be truly communist men and to changing every sector of the economy and culture, ideology and morality as required by the Juche idea.

If it only deals with personal trivialities when describing

the lives of people, without giving prominence to the fundamental subject which affects man's dignity and value, literature will be unable to deal with human problems which can give people instruction and experience.

There are some cases where writers have dealt with matters which were unworthy of literary attention. An example of this can be found in the literary pieces which, in describing the struggle for socialist economic construction, concentrate on the subject of productive techniques, instead of on human affairs.

Some time ago, a literary piece about the family of a patriotic martyr concentrated on the question of production, instead of raising and dealing in detail with the question of how the martyr's family should live, work and struggle. At that time, too, we criticized the value of writing about the martyr's family in a work of literature which is a humanics, if it dealt only with the question of production and not with human affairs. If one is to write about the life of a martyr's family, one ought to clarify important problems which arise in the course of people's lives.

Literary works should always deal with human affairs and bring up and answer the question of people's political integrity, that is, emphasize the solution of the question of how people should preserve and develop their political integrity. This is the basic requirement derived from

everyone's spirit of independence.

The struggle of people for Chajusong is intended to shape their political life and promote their political integrity as masters of the revolution and construction. Our working people's struggles in all areas of social life are all linked to the struggle to shape their political life. The working people's labour, for instance, is not only an endeavour to produce material wealth but also a revolutionary struggle to carry out Party policy and revolutionize themselves. That is why the working people always live, work and struggle with a high sense of pride and dignity as revolutionaries.

Since this is the way the people live, writers who deal with human affairs ought to give prominence to matters related to people's political integrity and provide penetrating solutions for them. This is the way that literary works can set the people high standards to attain and show them the road of struggle, the road of a worthwhile life, every minute of which can be of lasting value.

The fact that some books give the subject of production priority over human affairs and give unnecessary prominence to production processes, rather than describing people, is due to the writers' failure to understand the essence of literature properly and set the relationship between human affairs and production correctly as humanics requires. Even in dealing with productive activities, writers must always concentrate



on showing people's attitude to labour and the politico-ideological, cultural and moral relations which are formed in the course of their work.

Since production is undertaken by man for the benefit of man, literature should naturally make a point of creating artistic images of people as the masters of production, and stress the settlement of the human problems which arise in the course of production.

Not only in representing the struggle for socialist construction, but also in mirroring all other aspects of human life, literary and art works should put forward matters which are urgent and important in the struggle and lives of contemporary people, and settle them in accordance with the aspirations of the masses. Only then will these works be of any value.

A human question raised by literature can be settled correctly only through representative human images which can serve as examples for people in their lives and struggles. Therefore, we can say that the value and significance of any human question raised by a literary work is determined by the virtues of the typical man who plays the main role.

Our literature should deal mainly with the masses, including the workers and farmers, and distinguish the typical communist men emerging from amongst the people.

The masses are masters of the revolution and construction

and the makers of history. The socialist, communist society can only be built successfully on the strength of the masses' high degree of political consciousness and creative enthusiasm. No literature can speak truthfully about people's lives and history and serve the people well unless it gives an artistic portrayal of the popular masses. So literature and art must describe the masses as masters of the revolution and construction and show their independent and creative characters fully. The method of seeing and describing people from the point of view of Juche consists in giving an accurate artistic picture of the popular masses who are performing their role as masters of the revolution and construction.

Literature ought to portray real people.

Literature which does not describe real people is not a humanics in the true sense of the word. If there were no real people in literature, there could be no artistic images; and without artistic images, it would be impossible for literature to preserve its inherent nature. The essence of literature which distinguishes it from other branches of sociology in dealing with the same people consists in showing them clearly, as they are in real life, rather than dealing with people and their social relations in an unrealistic way.

Literature must show people as they are. People are always specific in their thinking, feelings, will and actions and they really exist. Literary images of people, therefore, should

always be firm and clear just as living people are.

If a literary description of a revolutionary were only to show his political conviction and strong will, and not his rich mental world as expressed in the actual context of life, how dull his portrait would be! Of course, staunch conviction and strong will are noble qualities of a revolutionary, but such a one-sided description of his mental and moral qualities would not be justified. If this conviction and will are to be represented truthfully and impressively it is imperative to give a detailed description of the source of these qualities from every angle. Not only the political conviction and strong will of a revolutionary but also his ideals and ambitions, temperament and emotions should be shown in depth from different angles. This is the only way to create a picture of a typical revolutionary as vividly as in real life.

If a literary work is to represent living people, it must portray people's thoughts and feelings truthfully, as expressed in their lives. These thoughts and feelings are not abstract things but have shapes and find expression in their activities. Talking about people's thoughts and feelings in isolation from their real lives means that the people have already been made into abstractions.

Once, in dealing with the courageous struggle of an air force pilot of the People's Army who had survived a crash behind enemy lines, the script of a film simply followed his

actions in chronological order to show what happened merely by describing how he was captured by the enemy but fought unyieldingly, upholding his revolutionary principle, and how he succeeded in escaping and regaining his unit eventually. The script omitted all the important facts, that is, what he felt when he was dropping into the enemy area, how he fought to keep his revolutionary faith in spite of the enemy's torture and appeasement, and how he overcame, with super-natural strength, all the difficulties which he encountered after his escape and on the way back to his unit. In this way the hero was made to appear implausible and dull.

If a literary work ignores a man's world of thinking and feeling which ought to be described clearly and in detail, that work will, in consequence, lack artistic excellence, and nothing will remain of it but bare and dull logic.

A lifelike and vivid literary description of people must be coupled with the portrayal of their unique individuality. A literary representation of real people should not be a mere description of people's everyday lives. A narrative of that kind would be unable to throw light on any significant subject or thought with full emotional force, nor would it create the impressive image of a human being at all.

The more individualistic a man is shown to be in a literary work, the clearer the picture of him becomes. No two people in the world are exactly alike. People are individualistic

because they look different, they think and feel differently and each expresses his thoughts and feelings in a different way. Literature must show these personal distinctions clearly. A truly creative work provides original solutions to new and important human problems by means of distinctive characters.

In spite of this, we occasionally come across similar people in books which have a variety of dries. What is the reason for different writers producing works containing a set of stereotyped figures although they are writing about different people and events? This is precisely because these writers do not see people as living entities but describe them by following a set pattern.

Nothing is more monotonous for the reader than a book which lacks images of individual lifelike characters. A work of this kind is inferior to articles on political subjects or news I items because it does not show the reader actual people and their lives impressively.

Literature should describe people's thoughts and feelings truthfully and clearly and in logical terms according to their particular characters, as they are expressed in life. People think differently and act in their own way even when they are confronted with the same problem in the same circumstances. These are the people who have individuality. This character logic is objective and independent of the writers' subjective

views. Writers can only portray people naturally and truthfully, without being carried away by their own subjective opinions, when they are well aware of the various features and logic which their characters express in the course of their lives. In this sense, we say that writers should be interpreters of the human mind and experts in human psychology.

If it is to create typical characters and solve important human problems, literature must mirror life accurately.

Where there are people, there is life. People cannot exist outside real life. Human problems, too, do not exist in a vacuum, but in real life and only arise within the context of life. Therefore, literature cannot describe people artistically nor can it solve human problems properly without portraying life skilfully. Only works which contain a rich and accurate description of life are realistic, interesting and instructive.

Describing life through literature as a humanics means giving a lifelike description of the process of individual expression of man's essential characteristics. It is only when one thoroughly examines the process by which human thoughts and feelings are translated into action, that one can see the true character of real people, understand the human relationships formed in the course of living and the human problems which arise, and then solve them correctly.

Literary and art works should always give a rich and detailed description of typical lives which will show people as

they really are.

A typical life means one which embodies the essence of the times and the law of historical progress. The typical life of our people today is expressed in their worthwhile struggle for an independent and creative existence. Indeed, a revolutionary life is the most typical life which is lived in the main current of historical progress. It is only through a rich and detailed description of this kind of life that a literary work can create human likenesses in a lifelike manner and show the essence of the times and the law of social progress correctly.

Some writers tend to dwell unduly on the military activities of the anti-Japanese guerrillas or the People's Army when writing about them, and also over-emphasize the productive activities of workers and farmers more than necessary when describing them. A representation of this kind not only fails to conform with their real lives, but is not relevant to the literary purpose.

By their very nature, the lives of those who work for the revolution are varied and rich. Revolutionaries are not people who are engaged only in military or productive activities. They have a political life, a cultural life and also a home life. That is why writers must not only represent people's combat actions and productive activities, but must describe their lives in a number of ways from different angles. Even when they deal with military actions and productive efforts, they should

give a perceptive description of people's thoughts and feelings and their psychological world, all of which are expressed through these activities.

Of course, one should not write about everything in order to show this or that kind of life, because one has to describe life in a varied way. In any case, literary works should represent life completely by delving into solid facts, describing them in a variety of ways.

The film *The Story of a Nurse* is a detailed and skilful portrayal of the life of the heroine who is taking wounded soldiers to a hospital behind the lines. The process of evacuation shows a stage in the life of the wounded soldiers, who are distressed at the idea of going to hospital, leaving their embattled units behind; an episode in the lives of the Party members who hold a meeting where they criticize themselves seriously and decide to help the young nurse; a picture of the heroine who gives a transfusion of her own blood to the wounded man because of her noble revolutionary comradeship; and also a life full of beautiful features expressing the strong unity between the army and the people. Although this is a simple story of wounded soldiers being taken to hospital, it moves people deeply because the process of evacuation is described in a variety of ways. Literary and art works should thus explore, from different directions, those areas of life where people's thoughts and



feelings are given concrete expression and where human relationships are established and developed.

To achieve an authentic and striking literary description of people, life should be described in detail. It is only when the concrete aspects of life, where people's thoughts and feelings are expressed and human relations take shape and develop, are studied deeply and shown in detail, that the literary work will produce realistic human beings.

A bald recital of facts is insufficient to show living people in detail, nor can it give a clear picture of life itself. A writer cannot show life as it really is if he simply assembles great socio-historical events or commits himself wholly to the description of a magnificent struggle for production in an attempt to present something which is political or great. Nothing could be less like an artistic portrayal than to lump events together without examining the details, or to describe life which is centred on events, not on man, or to show nothing but the outcome of actual events.

Bearing in mind that even a neglected or carelessly handled detail can spoil the whole picture, writers should strive to choose those details of real events which will plainly express people's thoughts and feelings and make their characters stand out, and then describe them carefully.

After all, a skilful literary and artistic description of life is intended to give a clear and accurate picture of the characters.

So writers must focus their attention on showing the characters as they are, no matter what aspects of life they are dealing with. Even when they are describing a fierce battle or a complicated productive activity, they must accentuate the human voice rather than the roar of guns or machines.

Regardless of their historical background and the nature of the events they deal with, literary works must introduce and describe in detail the subjects which are urgent and important to the lives and struggle of our people today, and thus give them experience and lessons from life, as well as confidence and courage so that they can fight staunchly.

Our literature must become a communist humanics which places the masses in the forefront as the strongest, noblest and most beautiful beings and must serve them. A communist society is the highest ideal of mankind, and a Juche-type man is a man who typifies the noblest and most beautiful ideal. Our humanics which is to create a representative man of the Juche type and help towards the revolutionary education of people, can only be developed by true patriots, honestly revolutionary writers and artists who love their people ardently and dedicate all their energies and talents to the struggle for the good of the people.

A writer who has no love for the people cannot write sincerely for them, and an artist who is not devoted to the struggle for the sake of the people can never create art for

them. Our writers and artists must strive to train and educate themselves in a revolutionary way to be better prepared as writers and artists of a Juche type who are firmly equipped with the great Juche idea, love their fellow countrymen more ardently than anyone else and devote their lives to the revolutionary cause of the people.

### **THE SEED IS THE CORE OF A LITERARY WORK**

If a writer is to produce a good piece of work, he must first select the right seed, which is the core of a literary work.

Let us compare a written work to an organism and the question arises: what is the core of the life which fills the organism and where is it located? In order to build the organic structure of a literary piece, it is necessary to recognize clearly the basic factor which permeates and welds all the elements of an artistic image into an integral whole.

There used to be lengthy arguments in literary circles about what it was that formed the basis of artistic images, set the direction of creative processes and led them forward

consistently. But no clear-cut answer could be found. This question has only been correctly answered by our Party's idea and theory of Juche-oriented literature and art.

A long time ago, the leader said that a literary work must contain a convincing ideological substance, namely, the core.

The core of a literary work is the main factor which defines the content of the work, formulates the basis of the image and guarantees its existence.

Even in writing a scientific treatise, the author can only arrange his discourse into a system and develop his arguments when he has found a distinct ideological substance to express. For instance, it was not until his discovery of the law of surplus value which constitutes the core of his economic doctrine, that Marx was able, on this basis, to write *Capital* which analyses the whole economic structure of capitalism. Marx needed to study an enormous amount of material on the capitalist socio-economic system, which is full of contradictions, before he discovered the core of *Capital*.

In the same way, in the creation of literary works, scientific studies and in other new undertakings, it is necessary to recognize the essential core by distinguishing it from other factors. This is exactly what is meant by discovering the seed.

In literature and art the seed means the core of a work; it is the ideological essence of life which contains the writer's main subject and the soil in which the elements of the image can

strike root.

Life which is described in a work must involve a definite human subject. A writer does not take everything from real life, but only those aspects of it which include urgent and vital problems, as seen from his class and ideological standpoint. The seed means the embryo of life and the ideological essence which the writer has discovered in real life in an original way in his search for human subjects.

The seed is the basis and kernel of a literary work, which integrates material, theme and thought in an organic relationship.

If a writer is to create a fine work, he must first gather valuable material about life. This material serves as the life-giving soil which nurtures the seed to grow and mature into an artistic image. So it is of the greatest importance in guaranteeing the ideological and artistic qualities of a work to choose worthy and fresh material from life. But the mere recital or rearrangement of these facts, no matter how valuable, cannot ensure the ideological and artistic qualities of a literary work.

Actual events can only serve as the basis of life for the realization of the thought and theme of the literary piece once they have been analysed and appraised and artistically reshaped by the writer. It is in this context that the material constitutes the basis that has been provided for the seed by life.

A writer must choose and fully understand the right seed and, on this basis, define the theme in concrete terms.

The theme is determined and restricted by the seed. So it is impossible to discuss any themes without selecting the correct seed.

In the past, it was simply a waste of time and energy to attempt to write randomly, often without producing anything substantial when the act of creation was not linked to a correct understanding of the ideological essence, even in cases where straightforward questions were dealt with, to say nothing of those cases where matters such as the themes of revolutionary traditions and revolutionization were discussed in general terms. This shows, in the final analysis, that failure was inevitable if any question, concrete or abstract, was made the basis of creation without fully mastering the ideological essence.

The idea of a literary work is also derived from the seed. So a valuable idea can only be expressed discerningly when the seed has been grasped. Only a worthy and distinct seed can be the source of a meaningful and clear theme and idea. If a work was produced without a distinct seed simply to show the heroic struggle of the People's Army or the beautiful spiritual world of Chollima riders, it would be impossible to deal with important social questions and, therefore, to express the writer's idea correctly.

A writer can only do justice to a valuable theme and idea in his work and create a suitable artistic image which is capable of expressing them when he has discovered and fully understood a valuable seed from life.

The seed is the basic factor which ensures the ideological value of a work.

This value depends on the strength of the artistic image which expresses the essence of life. The ideological qualities of a literary work, therefore, can only be ensured when it raises important questions and depicts them perceptively in accordance with the logic of the development of life. The ideological substance which has been acquired by the writer in his quest for the essence of life can, indeed, be the core of his literary work which clearly shows the characteristics of the period and of society and helps people to establish their outlook on the world and encourages them to make positive innovations in their lives.

Trying to improve the ideological level of a literary work without acquiring the ideological substance would be as absurd as wishing to harvest good crops without planting seeds. Some works contain suitable themes and interesting incidents but do not rouse people. This shortcoming is often due to the fact that their representation lacks ideological substance. Only the images which have been created accurately on the basis of good seeds can incorporate noble and

profound ideas.

The seed is the basis which blends the ideological and artistic qualities of a literary work, and the decisive factor which assures its value.

Since the seed is the ideological essence which has been grasped in life, it has basic qualities capable of welding together the ideological and artistic attributes of a literary work. A writer does not envisage his seed as an abstract idea, but as a living entity, so that the ideological substance not only becomes the main content of his literary work, but also constitutes the basis of its form in addition to being the essential factor which integrates the two.

The seed also provides the basis on which the parts making up the image can strike root.

Once he has mastered the seed, the writer can also discern the outline of the image he is going to create. So long as he is not inspired with a clear picture of the basic elements of the image, ranging from life and its ideological essence, the character of the hero and his relationships with people, the scope of his life to the plot of the story, the seed cannot yet be said to have matured, even if the writer claims that he has discovered it.

The seed which gives the writer a clear artistic picture, namely, the prototype of the image, is the real seed. Only a seed which has a clear and bright ideological essence can give



a clear and vivid picture of the elements of the image.

The seed provides the writer with the motive force for creation as well as with the source of artistic vision and creative enthusiasm.

A high degree of awareness of the noble mission entrusted to him by the Party and the revolution encourages the writer to worthwhile creative activity. However, if he has not understood the seed, he cannot go on writing smoothly.

The writer can only be fired with creative zeal and develop his artistic vision to the full when he has chosen a good seed. He can only display enormous strength and talent and apply himself to creation, working night and day with unquenchable zeal, when he has grasped the seed which fills his heart and always keeps it aflame. Indeed, the seed is the force which both drives and leads his creativity throughout.

An excellent seed is not only the prerequisite for an effective speed campaign in the creation of literature and art, but also the basic factor which guarantees the quality of each work.

Selecting the right seed is the most important thing in the process of creation.

A writer must always concentrate on the quest for the right seed which conforms with the requirements of the period and the revolution. The cognitive and educational role of a literary work can be highly enhanced only when the author

has discovered and clearly shown a valuable seed which can contribute actively to advancing our revolution and construction.

To what object in reality the attention is directed, and from which aspect of social life the seed is selected, are two of the basic factors which determine the character and quality of a work of literature. This has a major effect on the solution of all theoretical and practical questions arising in creative work. Since all the artistic elements of a work are chosen as required by the seed, a correct selection of seed is the key to creativity.

Above all, the seed must be chosen in accordance with Party policy.

Our Party's policy scientifically and appropriately shows the requirements of the developing situation and the way to meet them. It teaches people how to understand life correctly and change it for the better. Therefore, writers must understand our Party's policy completely first of all, and then look at reality.

Only those writers who approach reality in the light of the Party's policy can see all the questions which arise in life correctly. What is important here is that they maintain the revolutionary stand by which they select the seeds to write about to champion Party policy firmly rather than that they study Party policy to choose good seeds.

If they only study the Party's policy from the angle of a

specified question related to a certain aspect of life from which they intend to select their seeds, they will be unable to grasp the Party policy completely. In that case they will see only one aspect of life superficially and fail to find the right seed. Writers and artists who create revolutionary works will only be able to grasp the ideological substance of their works as required by the Party when they look upon Party policy as their conviction and the guide to their creation, rejecting the superficial tendency to accept Party policy merely as something to be learned.

Writers have to equip themselves thoroughly with the monolithic ideology of our Party, the great Juche idea, and discover the seeds which are of significance in our people's life and worthwhile struggle to win the victory of socialism and communism.

In the selection of living ideological substances, writers should never exclusively emphasize artistic qualities by ignoring political requirements allegedly in order to maintain the characteristics of artistic creation, nor should they seek only that aspect of life which is typically political in expression under the pretext of choosing seeds of political significance. Seeds of social significance chosen from the struggle for economic construction and from culture and morality can be treated politically to any extent they wish. The main thing is how new problems arising in our people's socio-political,

cultural and moral lives are explained in accordance with Party policy.

The seed which was initially selected for the film *A Worker's Family*<sup>1</sup> was that a man who is a miner is not necessarily a worker and that a man who has worked in a mine for a short time does not necessarily belong to the working class. The general intention to produce a film which shows the process of the revolutionization of a worker's family could only deal with the question in this way.

We helped the author to understand life from a fresh viewpoint in accordance with Party policy and discover a more serious and vital new seed in the light of the socio-historical status of the working class and their revolutionary cause by delving deeper into life. As a result, he was able to understand, as the ideological substance of his work, the fact that members of the working class must not forget their origins and that even if they do remember them but become conceited, they will deteriorate unless they revolutionize themselves continuously.

This seed is of tremendous importance, in that it teaches people that the workers and everyone else must revolutionize themselves and that they must continue to do so at all times. Here people can clearly see how the immediate need of the situation is represented by the Party's policy on improving the leading role of the working class by rev-

olutionizing the very class which is to be an example in the revolutionization and working-classization of the whole of society.

A seed must conform to the requirements of Party policy and also be capable of being expressed artistically.

The seed which is the core of a literary work must be such that it can mirror Party policy artistically in accordance with the intrinsic nature of humanics. Even when the task is to represent Party policy on economic and cultural construction, the seed must always include the problems of people who are carrying out the technical and cultural revolutions.

If a writer has discovered an ideological essence which gives him no idea of the characters of the principal figures, their relationship, the composition and features of his literary work which are basic to his artistic creation, then he must have chosen a seed which should be dealt with by philosophy or political economy, not literature.

In fact, there are occasions when some writers work on literary pieces which deal with ideological problems which cannot be the seeds of literature. They will not be successful with such seeds, no matter how hard they try to create excellent images. Even valuable ideological material cannot touch the people's hearts unless it is expressed through an artistic image.

In the selection of the seed, its artistic importance must not

be ignored by regarding only its politico-ideological qualities as important. Anything which does not permit artistic description cannot be a seed of art, no matter how political and ideological it is. That is why the seed is referred to as the basic factor which guarantees the artistic quality of a literary product. A writer without the right seed could provide neither ideological nor artistic quality.

If they are to choose a seed which has political significance and artistic value, writers must study a wide spectrum of life and experience it to the full.

In this respect, it is most important that they should be in the thick of it, see the worthwhile lives of the working people with their own eyes, hear about them, experience them and adopt them. Living in real life, they will be able to find the seeds necessary for their creative work while at the same time educating themselves politically and ideologically. But they will be unable to write anything good if they come back with some facts which please their eyes and ears, material which they have gathered through looking at things superficially. When they go to look for experience in real life, they must do so with distinct objectives in their pursuit of new seeds and must not fail to return with excellent seeds.

Needless to say, it is impossible for a writer to gain firsthand experience of everything, nor does he write solely from his own personal experience. Sometime he has to write

about something which he has not experienced himself, because of unavoidable circumstances in his present life, to say nothing of life in previous times.

When he has to write about the past of which he has no personal experience, he must make a greater effort to study and analyse events in that period and discover the seed which represents the essence of those times.

The seed of the film *Five Guerrilla Brothers*<sup>2</sup> could never have been discovered without studying the life of the Os including O Jung Hwa and O Jung Hup, the indomitable fighters dedicated to the revolution.

Even if one takes part in real life, one cannot discover a valuable seed unless one approaches it with a high degree of political awareness and a keen eye.

Writers must know how to observe real life widely and deeply and must feel the aspirations of the period in their hearts and have an unquenchable ardour and a noble spirit to fight to bring about those aspirations. Only then will they be able to find the seeds containing new and essential subjects which can contribute to people's revolutionary education.

The seed must always be new and have special features.

Selecting a characteristic seed from real life is the prerequisite for the creation of an original image. The primary selection of the seed which serves as the ideological and artistic basis of a literary work is the starting point for

creating an original image. The choice of a distinctive seed will enable the writer to deal with new and important subjects in his work and create an impressive and interesting image.

A new and distinctive seed means a seed which is always original and contains in a novel form a new shoot for the development of life. This kind of seed is not easy to find. The reason is not because it is as rare as a speck of gold on a wide, sandy beach, but because of the difficulty of recognizing its quality correctly and easily, although there is plenty of it to be found in life.

In order to find the seed with these distinctive qualities, it is necessary to explore new areas of life as well. New tastes and the originality of an image flow from the new and distinctive seed. Therefore, in order to avoid repetition and similarity, it is necessary for writers to explore new areas of life, although they should always try to find distinctive new seeds in the environment with which they are familiar. The choice of the environment from which seeds are selected is of great importance, not only in creating original works, but also in catering to the high artistic level of the working people's tastes by mirroring their lives in a variety of ways.

Careful cultivation of the seeds will bear excellent fruit in literary creation.

The selection of a good seed does not, by itself, guarantee the successful completion of a literary work. In any case, the



seed only serves as the prerequisite for and basis of literary creation. Even when a good seed has been found, it will be impossible to avoid failure in creation if the seed is not cultivated well. A writer who has chosen a good seed must concentrate all the elements of story-telling on it and develop it in depth and with artistic skill.

Writers will only be able to accomplish their ideological and artistic aims correctly by tending the seeds carefully throughout the whole course of the narrative after they have been selected in accordance with Party policy.

In the cultivation of seeds, it is most important to define the characters of the participants accurately and describe them clearly.

A seed is expressed through the portrayal of the characters of the hero and other figures. If they are not chosen properly or their characters are portrayed illogically, the seed will prove to be worthless, no matter how interesting a story is written and no matter how meticulous a dramatic structure is built up. The principal person in whom the seed finds embodiment is the hero. For this reason, writers should pay greater attention to describing him skilfully, although they have to describe everyone well.

If the seed is to develop into an image, the situation must also be described well.

In literature and art, people are only deeply impressed by

ideas when these are expressed through the flow of life.

Life is complex and varied. Writers should choose from its varied features only those aspects which meet the requirements of their seeds; they must not include anything which has no connection with them. If aspects of life which have no bearing on the seeds are included, these will obscure the ideas which are to be expressed in the works, and consequently prevent the writers' artistic intentions from being interpreted correctly.

Artistic creation requires not only ideological intentions but also the creative skill capable of expressing them. Without this skill it would be difficult for a writer to succeed in his creative work, even though he had selected a good seed.

After selecting a seed, a writer must subordinate characters, events, anecdotes, conflicts and every other artistic element to it by correctly following the basic line of narration which is matched to the seed. He must not ignore the requirements of the seed even in the wording of a dialogue or in the setting of a scene or the way he treats it.

Literary creation is a process by which writers produce clear images by representing, as required by the seeds, the experiences which have made a deep impression on them. Therefore, writers have to know how to experience life, how to think, become enthusiastic and use their imagination at all times, even while developing their seeds.

Works which crudely reveal ideas which have not been clearly described in accordance with common sense, and which show life as it is without adding any artistic touches, are all due to a low level of creative skill.

The only literary works which will move people deeply and provide a powerful inspiration for their new endeavours, are those which include valuable seeds which have been chosen from life and expressed through highly artistic images.

The correct selection of seeds and their skilful cultivation are the decisive factors which ensure success in creative work and guarantee its value. In the selection and cultivation of seeds, writers must study seriously and comprehensively and think deeply. Those who devote their time, energy and thought to the selection of good seeds and their skilful cultivation, will always harvest excellent fruit.

**THEMES SHOULD BE DEALT WITH IN  
SUCH A WAY AS TO ACQUIRE  
POLITICAL IMPORTANCE**

A writer begins his creative work from the moment he has received a strong ideological and emotional impulse. But the creative motive which excites the writer does not come at any moment or in any phase of his life.

A proper seed which is of vital importance in real life can be grasped by a writer who zealously explores new revolutionary subjects by closely examining the valuable lives of the working people who are fighting to create a new society and a new life with high ideals for the future. But a writer who does not go into the thick of things and does not study life will never experience a truly creative motive.

The writer who is guided by the Party's ideology in his thinking and acts on the Party's will, constantly devotes his main attention to the Party's problems and makes every effort to solve them. Such a standpoint and attitude on the part of the writer directly affect the Party spirit, working-class spirit and popular spirit manifested in his work.

The writer's standpoint and attitude towards life are expressed above all in what seed he chooses from life and how he develops it. The discovery of a good seed can be the basis of

guaranteeing a high degree of ideological and artistic quality in his work, but the good seed does not develop into a good literary work by itself.

If the writer is to represent the seed artistically, he must treat the theme properly. The theme is the main topic he has to deal with. When he has selected his seed, the writer determines the basic subjects he is going to deal with, and in the course of solving these problems the seed is depicted artistically. The ideological and artistic quality of his work, therefore, depends on how he solves the problems involved in his theme.

Themes must be dealt with so that they assume political importance.

All human questions arise in man's social life, and as such they always assume a social character. Just as no human being can exist outside a social relationship, so there can be no human question which is not social in character. This means that literary questions must be solved on the basis of people's social relationships and in such a way as to assume political significance.

Dealing with subjects from the point of view of political significance is the main link in improving the ideological quality of literary works. The more sharply you depict from a political angle all the artistic elements and, in particular, the characters and their lives, events and conflicts, which are subordinated to the expression of your theme, the higher will

be the ideological quality of your work. Of course, there may be differences in the degree of political significance of the facts, events and conflicts themselves. But the degree of the political character expressed on the same subject may vary with the standpoint and attitude of different writers. If a writer, who follows the Party's stand, analyses every single detail of life accurately from the political point of view and shows it in depth, the political import of the theme will be emphasized that much more.

Giving political meaning to the theme through the way in which it is dealt with is also of great importance in raising the artistic quality of the literary work. This quality is not something which happens spontaneously, still less can it be attained by artifice. Since the artistic quality is defined by the level of clear and stirring representation of a given ideological content, the ideological content itself must first be substantial and clear. If a writer regards technique as everything and ignores the substantial ideological content, he will tend to follow the path of art for its own sake.

It is easy to describe a theme artistically only when its political import is defined correctly. If a writer gets bogged down in dealing with this fundamental aspect of creation his artistic scheme, no matter how good, will prove to be useless.

The political significance of the subject is also indispensable for the higher educational function of literary

works. If people are to be educated to acquire a correct politico-ideological standpoint and attitude and higher class consciousness and to display greater revolutionary enthusiasm, the political meaning of everything must be clear to them. A work whose subject has been treated correctly, plays a large part in giving people a correct understanding of the urgent problems arising in life and in rousing them to the struggle to solve these problems.

If the subject is to assume political importance through its representation, it must be treated in accordance with Party policy.

Our Party's policy gives correct answers in concrete terms to all important social problems which arise in real life. By means of its scientific guiding ideology and theory, our Party correctly clarifies problems in every aspect of life, shows the distinct orientation and methods to advance the revolution and construction and organizes and leads the masses to victory in their fight. That is why writers must solve questions raised in real life in accordance with Party policy. This is the only way to fulfil their task of artistic representation with absolute correctness and the greatest meaning.

Our literature and art are directed towards clear and high ideological aims and represent life correctly and profoundly because they solve life's problems on Party lines. Therefore, if they are to give political meaning to their themes, writers must

not only have a good theoretical understanding of the essence and validity of Party policy, but really feel them and take them to their hearts.

The theme of a literary work must be treated naturally through artistic links rather than stressed by means of the writer's words. It is necessary, therefore, to see that all the elements of the narrative play their part in promoting the political significance of the subject.

To this end, the ideological and spiritual state of the hero and other characters which is expressed through their actions, must first be clearly defined.

The human relationships formed in implementing the Party's policy for final emancipation of the working people from backbreaking work may involve people who know the Party's intention and work zealously as well as shortsighted people who only rush work under the pretext of heavy pressure, paying little heed to solving the problems of working and living conditions or postponing the fulfilment of these tasks. The ideological view of such people should be taken up with strong emphasis, and the problems raised should be solved so as to meet the requirements of the Party's policy.

If a writer approaches problems from a technical position, without studying people's ideas deeply, he will be unable to treat the subject politically. The case of a socially important issue taken up at the start of a work and then cooling off to



become a matter of production technique, that is, a matter of whether or not a new technical innovation is made or whether or not a production plan is carried out, is entirely due to the fact that the theme is not treated politically in terms of human relationships.

If the subject matter is to be treated meaningfully, events should also be developed and brought to a conclusion in such a way that they acquire political importance.

Literary events reveal the ideological views of the hero and other characters. People cannot be indifferent to social events. They evaluate them in one way or another in the light of their own interests, and try to participate in them and deal with them to meet their intentions in life.

Therefore, literary efforts should be concentrated throughout the work on the main events which clearly show the people's views and attitudes to life while making the events of secondary importance support the main events. Only then can emphasis be given to the political significance of the main events, and the theme can also be treated perceptively.

In order to invest events with a political purpose, it is also necessary to show them in such a way as to demonstrate the correctness and great vitality of Party policy convincingly. A dramatic event, no matter how interesting and impressive, cannot move people deeply unless it is introduced and developed from the point of view of Party policy.

Settling conflicts in accordance with the Party's class and mass lines<sup>3</sup> also has a major effect on depicting the theme with political importance.

Conflicts have to assume a political character because they represent contradictions and struggles between different ideas in the course of people's social relationships. This explains why conflicts can only be settled justly and meaningfully on the Party's class line and mass line.

Revolutionizing and training people to be communists constitutes the basic content of revolutionary works of literature, and any theme which has such a great political meaning poses the question of how the line of political organizations should be treated.

The lives and destiny of the people who, awakened to class consciousness, take the road of struggle, the people who are engaged in the revolutionary struggle and the working people who are building socialism, are all linked to their political organizations. Everyone who wants to lead a truly worthy life and advance towards socialism and communism can only attain his aim and ideal under the leadership of the Party. It is impossible for a man to do anything valuable for society if he is divorced from his political organization, nor can he develop his political integrity to the end.

In a work which deals with revolutionary life, the question of the line of political organizations assumes special impor-

tance. Needless to say, the line of political organizations may or may not be set in view of the characteristics of the seed and the requirements of the theme. In a work whose theme requires the portrayal of the people fighting under the leadership and influence of a political organization, it is imperative to show the role of their Party organization or their working people's organization. If the line of political organizations is not shown in such a work, it will be impossible to provide a correct political solution for the particular problem, and even the picture of life itself will be distorted. But this does not mean that a mere showing of set Party workers or a political organization leads to the automatic solution of the problem. If Party officials are not to be presented, it is important to describe the role of rank-and-file Party members well so as to show that a Party organization exists and is active.

Political workers who represent the line of political organizations in literary works must have distinct roles in which to be shown in relation to the main characters who are involved in the theme. They must be presented as men who play the leading role in organizing people for a struggle, breaking through all difficulties in the way and ensuring the victory of the positive.

If a serious issue arises between the conflicting characters and if a decisive blow and sharp criticism are needed to attack

the negative, this issue must be settled politically and organizationally. Deviation from this principle will result in obscuring people's relationships, inclining towards personal feelings and dulling any criticism and struggle.

The artistic qualities of a written work must not be ignored by giving exclusive emphasis to the political aspect on the grounds of stressing the political significance of the theme. Political and ideological factors in a literary work can only find true artistic expression and make a great impact on people when they are artistically and emotionally integrated.

The theme of a literary work is not fully expressed at the beginning, nor is it stated only once or twice during the telling. It is developed throughout the course of the work and is fully revealed at the conclusion of the story.

In the artistic presentation of the theme, it is important to describe life naturally and to increase its scope and depth gradually in step with the development of the hero's personality and the main story line. A theme will only make a deep impression on people when it develops with the current of life, grows through the tortuous course of struggle and stands fully revealed with the dramatic resolution.

*The Sea of Blood*<sup>4</sup> is a classic because it moves people deeply by its clear exposition of the theme. The theme of this masterpiece is presented clearly through the tortuous course of the life of the heroine until she takes the road of armed

struggle by realizing the truth of anti-imperialist revolutionary struggle, that blood must be repaid with blood and that violence must be countered with violence.

A literary work will be dull and monotonous if it starts with a big problem but drags on tediously and fizzles out without any ideological development. Introducing a pretentious theme at the beginning of a work is, in itself, an indication of the writer's attempt to state some sort of ideological question with a few words of narrative or express an immature thought on his own behalf instead of raising and solving problems in the context of people's lives. This is not a depiction but amounts to compulsion. It does not convince people by distinctive behaviour but amounts to preaching to them on an abstract idea.

Nor is it advisable to stretch the subject over many story lines on the excuse of broadening the theme. A literary work must concentrate all the characters and all phases of life on developing the main subject.

Developing a well-defined plot for the presentation of the theme is necessary for all literary works, and particularly for one which involves many characters who are associated with the hero, and this demands meticulous planning. The merit of the story will increase with the degree of clarity of the dramatic task of each character, the manifestation of the ideological content of every anecdote and the meticulous way

in which they are arranged to promote the main subject.

A large number of characters who do not contribute to developing the theme, and complex events and anecdotes which are not integrated harmoniously with the narration of the theme, will only result in confusing the hero's story and complicating the plot. An artistic work must always introduce a variety of characters to meet its purpose and elaborate on human questions which are deeply entangled, as they are in real life.

Writers must quickly deal with new problems which arise in socialist life and answer them decisively while at the same time continuing to explore a variety of themes of our revolutionary literature. For this purpose they should plunge into real-life revolutionary events and thrilling developments, and devote all their energy and talent to the brilliant implementation of the new tasks in company with the Party and the people.

**CLEARLY DEMONSTRATE THE PROCESS  
BY WHICH A REVOLUTIONARY  
OUTLOOK ON THE WORLD IS  
ESTABLISHED**

Whom to choose as a hero and how to draw his character is a fundamental problem related to the social character of literature and art, and, therefore, this question is always being raised and solved differently, depending on social systems and classes.

Our Party has consistently taught that the working class, the master of the new age and the unique human model for the communist future, should be put forward and that the process of ordinary people acquiring their world outlook and maturing into revolutionaries should be shown in detail. This very important guideline shows the way for our literature and art to fulfil the basic tasks of the communist movement, the working-class movement and the national-liberation movement of our time, correctly.

If one is to succeed in the revolution in one's own country, one must have a force of competent revolutionaries who have established Juche and are capable of solving every problem through their own efforts and by their own conviction. This means that there is a need to prepare a large force of communists by intensifying ideological education for the working class, the main force of the revolution, and for the rest of the working masses.

Even after the victory of the socialist revolution, every member of society must be firmly equipped with the rev-

olutionary world outlook in order to succeed in capturing communism's ideological and material fortresses.

It is only when people are equipped with the revolutionary world outlook that they can understand life correctly, analyse and evaluate everything from the point of view of the working class and work devotedly in its interests. People equipped with this revolutionary outlook can fight unwaveringly against the influence of all unhealthy ideas which run counter to the revolutionary ideas of the working class, and devote themselves to the struggle to overthrow the capitalist system and build a socialist and communist society. Therefore, the important task of literature and art which are dedicated to the revolutionary education of the popular masses, is to give a detailed description of the process by which people establish a revolutionary world outlook.

It is also in the nature of literature, a humanics, to study the heart of the spiritual world of people and show the process by which their ideological consciousness develops. Since literary and art works must show images of real people who mature as their lives progress, writers must give a true picture of the process following the course of events through which the revolutionary consciousness of the characters awakens and matures. An accurate portrayal of the process of people establishing the revolutionary world outlook will enhance the ideological and artistic quality of literary works and increase



their cognitive and educational functions. When they see the process of growth by which the hero is awakened to class consciousness and takes up the struggle with bitter hatred for the enemy, the audience realize clearly what is meant by revolution and why the revolution is necessary and they will be convinced that everyone can, if determined, work for the revolution and must do so.

Our literary and art works, no matter what aspects of life they deal with, must give a true picture of the process of the growth of people's revolutionary consciousness, the process of change and development of their spiritual world.

The representation of the images of people acquiring their revolutionary world outlook is indispensable, not only for large works which deal with typical men growing into fighters over a long period of revolutionary struggle in history, but also for short works which tell simple stories covering a relatively short historical period. It does not necessarily take people a long time to acquire revolutionary consciousness, nor does it always require them to participate in large-scale struggles. The process by which revolutionary consciousness is formed in the minds of people may vary with the circumstances in which they grow up and with the influences which affect them. This implies that the principle of depicting the process of the growth of people's revolutionary consciousness is fully applicable, and must be applied, not only to large

works but also to simple ones.

Literature which is to serve the people in their revolutionization and working-classization<sup>5</sup> must show in detail the process by which people establish their revolutionary world outlook while dealing with the fight to build socialism, to say nothing of the revolutionary struggle. People acquire the revolutionary world outlook in the struggle for socialist transformation, in the course of their creative labour to conquer nature and develop the economy as well as in the revolutionary struggle to overthrow the exploiting society and in revolutionary wars to destroy imperialist aggressors. Therefore, the process by which people revolutionize and working-classize themselves has to be shown in our literary and art works which deal with today's great socialist life which is pulsing with innovation and creation, and the socialist condition which mirrors the fine lives of our people.

In this regard it is important to describe the process of re-educating negative characters who are in the relationship of reconcilable conflicts, as a process of reforming their consciousness in a revolutionary way. The course of reforming people who lack class consciousness and revolutionary awareness through criticism is, in essence, the process of their establishing the revolutionary world outlook. If they have discarded outdated ideas and accepted new revolutionary ideas as their conviction and taken the road of a new life, then

it means that there has been a change in their ideological consciousness.

Since the process of educating and reforming backward people is always a process of equipping them with the revolutionary world outlook, the detailed description of the process of the development of their revolutionary consciousness, as well as the images of the men of a communist type who are emerging as masters of the new era, is of great importance in people's revolutionary education.

This comprehensive and profound representation of the process of people establishing their revolutionary world outlook is an essential part of revolutionary literature and is its basic requirement

To be specific, how is the people's revolutionary world outlook to be formed and what is its essential constituent? In literary creation it is important to understand this problem correctly and solve it artistically.

The process by which people establish their opinions and their attitude to the world is very complex, but the process of shaping their revolutionary world outlook is governed by a universal law.

As the leader has said, a person's revolutionary world outlook is shaped, consolidated and advanced through distinct stages of the development of his consciousness. The leader also explained the stages in concrete terms.

At the first stage of shaping the revolutionary world outlook, the main thing is to understand the basic nature of the exploiting classes and their society. Hatred for them stems from an understanding of the reactionary nature of the capitalist society. After this stage comes the revolutionary determination to fight to the end to overthrow the outdated and corrupt capitalist society and build a socialist and communist society which is free from exploitation and oppression.

It is only when people have acquired noble ideological and spiritual qualities of communists following their revolutionary understanding and determination that they can say that they have completely established the revolutionary world outlook. If one wants to become a true communist, one must cultivate strong willpower which will not break in any adversity and acquire rich experience of the revolutionary struggle and master its methods through constant ideological self-improvement and practical struggle. Moreover, one must learn to love one's country and people ardently, value one's organization and comrades and observe organizational discipline strictly.

There are no born revolutionaries, nor are there any perfect revolutionaries. A man's revolutionary world outlook is formed, consolidated and developed only through patient education and practical struggle. Even after one has es-

established one's revolutionary world outlook, one can scarcely claim to be a perfect communist. One may suffer momentary frustration and doubt during the complicated course of revolution, gather strength and courage again, and then continue with the struggle, hardening oneself still more.

Since the purpose of describing the process by which people establish their revolutionary world outlook in books is to train revolutionaries, it is necessary to show clearly the process of acquiring the ideological and spiritual qualities of communists. This is the way to give people a lasting impression of real people who are shaping their revolutionary world outlook.

Literature cannot deal with various problems which arise in the establishment of people's revolutionary world outlook in orderly chapters and sections like a textbook. It can only solve these problems satisfactorily when it creates vivid pictures of people who shape their revolutionary world outlook through their rich experience of life, ideological self-improvement and revolutionary practice.

In order to give an accurate and meticulous picture of the process of the development of a man's ideological consciousness, writers must penetrate each particular phase of his innermost development.

It is possible to understand society and revolution through real experience of life. When literature fails to show explicitly

the process by which people shape their ideological consciousness, it is liable to be treated as an abstract concept.

In order to give a proper description of the innermost lives of people it is essential to show clearly how people form and develop their class consciousness through their experience of varied and complicated social situations. Class consciousness gives a definite direction to hatred, hostility and resistance to the exploiting society, intensifies all these feelings and strengthens them. When spontaneous feelings are given direction by class consciousness, they become a purposeful and powerful force in life and in battle.

People's class consciousness is earnestly expressed in their political life. The people who participate in the revolutionary struggle find themselves in the theatre of fierce class struggle, eventually, as part of their organization and collective, no matter how complex a process they may undergo. In the course of this they develop into true fighters who know how to subordinate their lives and future absolutely to the interests of their class. A literary work can give people a proper understanding of society and revolution and inspire them with enthusiasm for the struggle by means of accurate descriptions of political life in which the heroes develop their revolutionary consciousness.

If a true picture of the process of people shaping their revolutionary world outlook is to be given, it is necessary to

describe their innermost thoughts and feelings in detail, in accordance with the logical course of life and their own characters.

Revolutionary consciousness is not an inborn human quality, nor does it spontaneously come into being anywhere. The revolutionary world outlook has its own social and class basis. So, if the process of its formation is to be presented accurately, it is imperative to establish properly various social situations in which the revolutionary consciousness can germinate and mature and, on this basis, describe the subtle changes in the innermost worlds of people and their development.

People shape and consolidate their revolutionary consciousness according to different class origins and social status, through their experience of life and under the influence of their environment, school education and various other factors.

The revolutionary world outlook is formed in the minds of workers and peasants when they suffer exploitation and oppression, gaining firsthand knowledge of the true nature of the exploiting classes and their system. Even people who have not experienced exploitation themselves, can gradually learn to hate the capitalist society when they see capitalists and landlords bleeding the workers and peasants white and feel indignation at their brutality and become disgusted with the

exploiting system.

People can also see the reactionary nature of capitalism clearly in books on politics and in revolutionary works of literature and art, rid themselves of illusions about the class society and make up their minds to destroy the exploiting system.

Trailblazers and environment also have a great influence on people who take the road of revolution. But, in the shaping of their world outlook, their social practice including activities in political organizations is more important. People's ideological consciousness takes firmer root, grows stronger and advances to a higher stage through practical struggle.

Generally speaking, the social conditions on which people's revolutionary consciousness grows vary according to their class background and economic situation, and are very complex and varied when it comes to the concrete process of their lives. Take the poor peasants who till the land for landlords, undergoing similar kinds of exploitation in an exploiting society, and you will find that their social, class and economic conditions are expressed differently in the context of various specific circumstances.

People who begin to realize the true nature of the exploiting classes and their system through experience, grow into stalwart communists by acquiring a profound knowledge



of the laws of social progress and the essence of the class struggle, whereas those who understand the corruption of the capitalist system and the inhumane nature of the exploiting classes through their education or by witnessing them, can only become genuine communists when they train themselves ceaselessly through struggle. One without the other, that is, the firsthand experience of exploitation without reading revolutionary books and vice versa, is not enough to make a man a true communist. Revolutionaries must, without exception, regard study as their foremost task and work hard to make themselves well-informed and, at the same time, must harden themselves through practical social activity. This is the only way in which they can attain the ideological and spiritual qualities worthy of a communist.

It is important to provide suitable situations in a book so that it can give an accurate picture of the process by which the revolutionary consciousness of the hero germinates, takes root and develops gradually to a higher stage. If you were to describe a young farmhand having a fight with his landlord because he was enraged at the man's cruelty, or an intellectual watching a workers' strike, as if suddenly making up his mind and taking the road of struggle, you would not only contradict the logical course of life but fail to give people a correct idea of revolutionaries. A man does not become a revolutionary, urged by the impulse of a morning mood or on

the spur of the moment, nor does he jump over a fence onto the revolutionary path. Since everyone nurtures his class consciousness gradually and becomes a revolutionary through life and struggle, a literary work must give an accurate picture of the tortuous course of struggle. This is the only way to win people's sympathy.

The stimulus which shapes the revolutionary consciousness differs from person to person and so does the process of acquiring a world outlook. The individual motives for people forming their world outlook differ from one person to another according to their family background, environment and position in life, and the process of maturing into fighters, too, varies between workers, peasants and intellectuals. It is not possible for every one to revolutionize himself in the same way. Some do it quickly, and some slowly, overcoming storms and difficulties.

It is not right to ignore people's characters and their particular living conditions and describe every character in a stereotyped manner by smoothing out variously uneven features, on the excuse of showing the universal law of the shaping of the world outlook in the creation of a typical revolutionary.

In depicting typical characters, writers must portray the individual characters in bold relief and draw attention to their essentials, instead of rounding them out one way or the

other.

Characters develop as life changes. Hatred for the enemy, revolutionary conviction and fighting spirit gradually grow strong and acute in the course of life. A literary work, therefore, should correctly settle on a typical life in which the revolutionary world outlook is established, and describe it carefully. A writer must not waste all his creative efforts by laying a single brick carelessly in building his tower of world outlook. If he omits a single link in the changes and development of the hero's ideological consciousness or replaces one with another, he will be unable to give a true picture of the process of the formation of the revolutionary world outlook.

Once the framework for the growth of the world outlook has been established, the writer must give a detailed account of what the characters see, hear, feel and accept. When we say that it is important to delve into the process of shaping the revolutionary world outlook in dealing with the hero's innermost thoughts, we mean that it is necessary to give a true picture of the process of gaining this experience.

In any case, it would be impossible to show the characters' ideological and spiritual features in a rich and varied way unless the writer probes through life into the characters' world of experience. If he just follows the course of events in describing people who attain a higher level of ideological

consciousness gradually instead of following the development of their spiritual world, it will be impossible for him to represent the essential process of the development of their characters and gain sympathy for their actions and lives. So, once the situation for the shaping of the revolutionary world outlook has been established, it is imperative that what the hero feels and believes and the changes which take place should be carefully described. The proper fulfilment of this task will carry people deep into the world of the hero's experience and persuade them to resolve to work for the revolution.

If an accurate picture of the process of development of the hero's ideological consciousness is to be given, it is necessary to express his psychological beliefs through his actions. A man's ideological consciousness cannot be seen or measured. His actions alone provide a yardstick by which to judge his ideological standpoint, attitude and views as a whole; and you can only confirm the degree of his ideological reform when you have observed how he lives for a certain period.

A careful description of the stages by which ordinary people gradually come to understand the meaning of the revolution in the course of a tortuous passage through life and take up the struggle, is also needed to give people a correct understanding of the revolution.

A revolution is not something beyond ordinary people,

nor is it something reserved for a special kind of person. Everyone can do it if he is determined to do so, but it is not so easy to shape a firm revolutionary world outlook and improve oneself in a communist way. It would be impossible for people to acquire revolutionary ideas satisfactorily merely by participating in the struggle once or twice or by studying for some time. They can only establish a revolutionary world outlook in the course of overcoming various trials in the arduous struggle. It is necessary to describe the tortuous course of the revolutionary struggle boldly in order to teach people this fact and inspire them with an indomitable fighting spirit and confidence in victory.

Presenting the process of the revolutionary struggle, which emerges victorious through trials, is of great significance not only in instilling the spirit of revolutionary optimism in the minds of people but also in showing them convincingly the immense creative power of people who have a firm revolutionary world outlook.

A true and clear picture of the process of the hero's growth which is full of turns and twists also increases the artistic interest considerably. People would be able to see at a glance the whole content of a literary work if it were to condense the process of a man's development into a simple concept. A work of this kind would be uninteresting. When the process of a person's development is sincerely and clearly described as it is

in real life to show the characters who emerge victorious after a long struggle to overcome difficulties, the audience will see themselves in the mirror of the characters and educate themselves accordingly.

The image of the mother in the film *The Sea of Blood* gives an excellent example of a character who grows into a revolutionary through life's vicissitudes. The mother's image shows that man's revolutionary world outlook is not formed in a day or two, nor is it acquired smoothly in the way that a first grader is promoted to the second grade in school. The mother leads a tragic life before she stops being afraid of the enemy and takes the first step on the road of revolution. That is the revolutionary course which, slowly but steadily, brings into being a new type of man.

In the long run, writing about a hero who is developing his revolutionary world outlook means describing the birth of a new type of communist man.

A communist possesses not only ideological and moral virtues, which make him honourable, noble and fine, but also a high degree of cultural attainment and rich humanity. A gem can be flawed, but a communist as a human being cannot be. Steady growth and development through struggle represent the natural course of life.

A flower is beautiful when in bud, but it is more beautiful when it is in full bloom. When we say that there are no perfect

revolutionaries, we do not mean an enormous height which is beyond the reach of ordinary people, but the high aim and modesty of the communist who is never satisfied with his spiritual and moral self-improvement.

**LIFE CONSISTS IN STRUGGLE AND  
STRUGGLE CONSISTS IN LIFE**

Art presupposes life. Without life there could be no artistic creation. An artistic work which does not mirror life honestly is useless.

An artistic work which mirrors a noble and beautiful life truthfully and richly, gives the people great strength in their practical struggle to transform nature and society. People acquire a better knowledge of the way things are through worthy lives described in literature and art, and from this they derive greater strength and courage in their fight to build a new life.

The intrinsic nature of literature and art demands that

they should describe life fully and accurately. Only by presenting a true and full picture of life can literature and art give people a correct understanding of the law of historical progress and show them the way to a sincere life, work and struggle. And only by describing life accurately and in different ways, can literature and art solve important and urgent problems and express great ideas movingly and in a highly artistic manner.

In literature and art what matters is how to observe life and describe it. The stand one takes in viewing and depicting life determines the nature of one's creation, that is, whether it will be a work of realism or anti-realism, a work of revolutionary literature and art or a counter-revolutionary one.

Life, in short, is the people's creative activity and struggle to conquer nature and transform society. Life, which includes every phase of people's relationships and their activities, is very rich, varied and complex. But a writer cannot approve of and love any life without discernment.

A writer who is to serve the people must naturally have a deep interest in their lives, quickly recognize the urgent problems which will contribute to raising the level of their class consciousness and to advancing society, and must strive to solve them in the interests of the revolution.

Our literature and art must create rich and detailed pictures of the fine life of our people who are battling



heroically for socialism and communism.

A real life consists in our people's struggle to create what is new, progressive and beautiful. A life which develops in the midst of struggle is most ennobling and beautiful. A life which develops in the struggle to eliminate what is old, conservative and reactionary and to create what is new and progressive, is not only ennobling in its aspirations but militant, optimistic and beautiful in its process.

If art is to show a meaningful life, it must look for a life in the struggle of communist men of new type and depict it profoundly.

No one is so sincere and loves life so ardently as a communist. Communists are revolutionaries who always know how to create a new life wherever they are. They are more emotional and humanitarian than any other people. This explains why life is always full of stamina, vibrant, overflowing with revolutionary optimism, diverse and rich where the communist men of a new type are growing up.

Some authors, however, tend to write exclusively and boringly about combat actions in an attempt to show the struggle of revolutionaries. This is a mistake. Revolutionaries are not the kind of people who consider their struggle as one thing and their lives as something separate. Life and struggle always mean one and the same thing to the revolutionaries who are devoted to the revolution and construction with a

firm belief in communism.

As the leader has said, the life of a revolutionary begins with struggle and ends with struggle. For revolutionaries, life consists of their struggle and the struggle is their life.

The struggle of the anti-Japanese guerrillas in the 1930's, for example, involved not only battles against the Japanese imperialist aggressors, but also many interesting aspects of life—the creation of guerrilla bases, the establishment of the people's government, democratic reforms, the preparation of textbooks and notebooks for the Children's Corps, political work amongst the inhabitants, entertainment and recreation and so on. For the anti-Japanese guerrillas this revolutionary life was no less important than fighting the enemy with weapons. Through this complex and diverse life and struggle, revolutionaries develop a strong will and realize beautiful ideals and desires. In fact, there can be no revolutionary life which is not associated with the ennobling moral world of the revolutionaries, nor is it conceivable to seek a fruitful and worthwhile life apart from the struggle to bring about their beautiful aspirations and wishes.

Nothing can break the will of communists, and nothing can halt the life of revolutionaries. The body of a revolutionary may be chained, but not his noble ideals. He never wastes his time even when he finds himself alone on a distant mountain or on a secluded island. Wherever he is, he

always remains single-heartedly loyal to the revolution, striving to awaken the masses to class awareness, if he finds them around him, unites them around his organization and leads them to the struggle. Such is the life and struggle of revolutionaries. Writers must describe such practical activities of communist men whose lives and struggles are integrated into one, truthfully and richly. Only then will they be able to show clearly the ennobling spiritual world of revolutionaries and clarify the essence of human activity correctly.

A literary work can deal with battles. In this case, greater attention must be given to the description of the fighting people's ideological and spiritual world and their experience rather than dealing exclusively with military actions.

Literary works must give comprehensive and profound pictures of typical lives. To this end, it is important to distinguish correctly between the essence of life and its phenomena. A life depicted in a literary work can only be typical when it involves the characteristics of the period and the essence of society. A life lacking social and historical characteristics cannot be typical, no matter how interesting and moving it is.

Some writers tend to invent an abnormal and deformed view of life in their attempt to show the optimistic life of our contemporaries. But artistic interest and laughter must

always emanate from the essence of life, not from something vulgar and deformed.

Our literary works must truthfully mirror the healthy and revolutionary life. Only a work of this kind will be able to contribute forcefully to people's revolutionary education. Describing a revolutionary life does not mean dealing with a single aspect of life. The essence of life and the characteristics of the period manifest themselves not only in political life but also in economic, cultural and moral life. So the essential aspects of various phases of social life must be described fully.

The way of life under a given social system in a given era reveals their characteristics most glaringly. If the life of our people living in a socialist society is to be depicted truthfully, it must be described in the context of the socialist way of life.

The way of life is the mode of living, the mode of activity of people as social beings. It is expressed in different ways according to the social system and the level of people's ideological consciousness. In a socialist society all the people work and live in harmony as masters of the country. In our society, today, all the working people jointly manage state and social property and take good care of them. They keep public order voluntarily, helping each other and leading each other forward. This is their natural practice. This is precisely the new way of life which is based on the socialist system under which the means of production have been socialized

and where unity and cooperation between the working class, cooperative farmers and working intellectuals are the basis of social relationships.

In our society the Party's committed and determined struggle to transform the whole of society on the pattern of the working class is accelerating the wider establishment of the socialist way of life. Literature and art, therefore, must create and publicize the example of a fine and ennobling way of life which conforms to the intrinsic nature of a socialist society and thus help towards the revolutionization and working-classization of the whole of society,

Literature and art must also concentrate on a proper description of the noble and cultivated traditional life of our people to meet the needs of the times.

Writers and artists should show the uniquely beautiful life of our people truthfully and, at the same time, elaborate on the frugal and cultured practice of the true patriots, the communists, who, with a wide knowledge and ardent love of their history, geography and cultural heritage, fight devotedly for the prosperity of their country and nation.

Traditional life should always be dealt with in such a way as to help people to feel a greater sense of national dignity and pride and fill them with the spirit of socialist patriotism. It is important to adhere to the principles of fidelity to historical truth and acceptability to modern times in dealing with the life

of the past which is conspicuous for national custom.

It would be wrong to misrepresent the people's life of the past. If a writer rewrote it in modern terms in order to make it cater to modern ideas, feelings and tastes, he would distort the historical truth. Writers should search for and then show progressive and beautiful subjects from the past which are acceptable to our contemporaries, instead of trying to bring them up to date. What must be borne in mind here is that the ways and customs of the past should not be given too much emphasis on the grounds of showing a way of life which is rich in national colour.

Manners and customs also depend on the period and the social system. So it is necessary to show these aspects of life so that they represent the essence of the period and the social system, to agree with the content of the work. If, instead, even things which are backward, vulgar or superfluous were revived by description, for the sake of preserving national characteristics, then it would result in a return to the past. If, on the other hand, an alien life which does not correspond with the sentiments and tastes of the Korean people were to be introduced into literary works, then it would distort history and life, cloud national sentiment and dull the sense of national independence, which would be a serious consequence.

Artistic works must mirror a life which has a rich ideological content and, at the same time, describe it movingly

from an artistic point of view. Even a life which has a rich content and deep meaning will not retain its value if it is not described well artistically.

A work must describe a well-chosen life which conforms to the seed and present it naturally. If subsidiary lives which have nothing to do with the seed, are included, then it will be impossible to develop the story on the desired line and keep to the point of the matter.

A book which dealt with the people's struggle in the period of the temporary retreat during the Fatherland Liberation War, failed to concentrate primarily on the seed. It mainly described how the hero and his wife had led a terrible life as farmhands in the past and how they were now fighting to protect their happiness. As a result, it omitted a number of most important subjects, such as the organization of guerrilla units, how weapons were obtained, the activities of the underground organizations and the establishment of contact with Supreme Headquarters, all of which are essential for the people to acquire a correct understanding of war and to learn how to fight. If a writer fails to discover the right seed and to concentrate on a life which conforms to the seed, he will be sure to stray from the line of his work and obscure the thoughts which he should be expressing.

Life ought always to be shown in detail. The essence of life can only appeal to the hearts of people with emotional force

when it is expressed through detailed descriptions. The stability of life can only be derived from a human relationship which is firmly established and reflects the times and the social system, and from people's psychological world which is described carefully.

*The Sea of Blood* shows the poverty-stricken life of the mother's family and their clear and pure psychological world which has been described very clearly and painstakingly. What a complete and clear picture of the relationship and thoughts and emotions of the mother, Won Nam and Gap Sun is shown in the scene which develops around nothing more than a bowl of rice cake!

Let us look at the description of this event which begins at the moment when Won Nam, who had been crying for supper because he was hungry, devours his few lumps of cake in an instant. He peers into the bowl of his younger sister and says regretfully, "You've already eaten everything!" His sister has, in fact, eaten only one piece of cake and put the rest on the shelf for her mother, who always goes without food for the sake of her children. She gives the rest of her share to her mother when the mother is in bed. As she silently watches her daughter, the mother's heart is filled with pain and grief for her children who are always hungry.

This scene, though simple, accurately shows the thoughts, emotions and warm hearts of the mother and her children who are trying to live bravely and honestly, taking care of one another,



loving, helping and leading each other forward, in spite of grinding poverty and hunger. Thus, *The Sea of Blood* is an excellent example of fine and detailed description of the thoughts and feelings expressed through the relations between the characters.

In art, emotions and sentiments have to be clear, enthusiastic and earnest. The more enthusiastic and forceful they are, the greater the effect the work will have. Art derives its great power from noble thoughts which are inspired by fine feelings.

If one is going to describe life persuasively, one must investigate the fine and subtle nuances of the psychology of people who accept what they see, hear and feel.

People see and react to things and events in terms of their own ideas and attitudes. Writers must have a keen eye for the characters' emotions such as love, hatred, approval, rejection, praise and condemnation as expressed in their views and attitudes to people and life, and must describe their psychological reaction to their experiences truthfully and carefully from the class point of view. In fact, a writer has nothing he can show impressively in the innermost world of people which occur as they see, hear and assimilate.

An impressive picture of correctly-chosen details which reveal the essence of life, is very effective in rousing people's emotions and passions by means of well-drawn images.

Selecting the essential and characteristic details of life and describing them in detail is the secret of creating images clearly

and concisely and is the key to depicting the characters impressively and to representing life meaningfully. People's complex and intricate psychological feelings can only be expressed by showing their lives minutely and in detail. The deeper you enquire into the details of essentials which reveal people's thoughts and feelings, the better able you are to show their mental state and, accordingly, exert a positive emotional influence on the minds of your audience.

The characters can also be represented in an impressive way through the description of their personalities. People, even in the same circumstances, express their thoughts and feelings in their own ways and thus reveal their personalities. So you must discover the specific details of the man or woman you are writing about and describe them skilfully. This is the way to create a striking character.

If you fail to discover the correct details of life you will not be able to create an accurate work. In creation, neglect of the smallest detail can seriously damage the accuracy of the whole piece.

Literature and art must not describe a meaningless life simply out of interest, nor should they overstate or exaggerate. Books and film should never be created for the sake of entertainment, nor should they be exaggerated.

Writers must not try to make themselves appear superior by creating works dealing with many notable events and the

lives of flamboyant people. They must concentrate on worthy people taken from real life. Inventing boastful people or writing unconvincingly about them, will distort the truth, misrepresent their characters and make the works themselves unbelievable. The tendency to make life appear excessively dazzling and luxurious or to caricature people in a way which is contrary to the simple, militant and cultured aesthetic tastes of the working people, is the exact opposite of the kind of art which the people need.

If they are to understand our working people's ideals of life correctly and show it from the point of view of the working class, creative artists must emphasize the revolutionary content of their worthwhile life. If they deliberately exaggerate by writing pretentiously, they will obscure the class line and distort life and the era they are writing about.

If a writer who is dealing with life during the war describes the People's Army as if it was always fighting hard under difficult conditions and shows the enemy as though he always lived comfortably in luxurious surroundings, then he would, of course, be distorting the truth. What counts in this regard is the class attitude of the writer who only tries to show as grand and splendid, the despicable enemy mercenaries whose characters are utterly degenerate, desperate, dissolute and brutal. Our writers and artists must adhere firmly to their class stand in describing the enemy and demonstrate his

reactionary nature, vulnerability and the inevitability of his destruction clearly. Enemies must be shown as they are and portrayed honestly.

A writer who cannot correctly see the beautiful and noble spiritual and moral qualities of the working class and who lacks the dignity and pride of his class, is unable to describe worthy people properly from a high ideological and spiritual point of view, and even when he does so, he is doing it without personal conviction.

Only writers who have a sincere love of life can really understand the revolutionary life. Only those who understand it thoroughly can describe it accurately and naturally.

**WHICH MAKES A WORK  
A MASTERPIECE—ITS SCALE  
OR ITS CONTENT?**

This question resolves into the matter of content and form of literature and art in general and those of a masterpiece in particular.

The content and form of literary and art works are in dialectical relationship as is true of everything. Just as form is

inconceivable without content, so is content without form. The content determines and restricts the form and the form follows and expresses the content.

In the relationship between two, the content is decisive. The fact that the content is important does not mean that the form can be ignored. The content can only be expressed correctly through an appropriate form, and a good form that suits the content positively reacts on the latter and makes it clear.

Good literary and art works are marked by perfect unity between elevated content and pure form, the content satisfying the requirements of the period and the people's aspirations. Only works whose content and form are well harmonized can rouse people's sympathy and make an effective contribution to their ideological and emotional education.

The correct adjustment of the relationship between content and form is one of the basic factors of realism in art. It can be said that the history of literature and art, when viewed in the context of content and form, is a continuous process of seeking and creating new content and new form. Fixing the relationship between artistic content and form in accordance with the way things should be is precisely what distinguishes realism from formalism.

But, in practice, this relationship is sometimes handled contrary to the way things should be. That is the very

expression of formalism. The practice of preferring large and complex works to those which have a valuable and profound content is also a manifestation of formalism.

For example, in describing the anti-Japanese revolutionary struggle or the Fatherland Liberation War<sup>6</sup>, there is a tendency to deal with the whole course of the hero's struggle from its beginning to its victorious end in a single work as though it was a biography or a chronological work. There is also the tendency to collect a number of apparently good stories from here and there and put them together as one work. The fondness for colossal films is also related to the attitude of seeking fame by producing a huge work which opens with a pretentious title announcing a particular epic, and then introduces problems of revolutionary strategy and includes turbulent events and an enormous cast of characters.

In fact, it is wrong to attempt to produce a film which contains the whole history of a revolutionary struggle or to show people everything that they need to shape their revolutionary world outlook. It is perfectly possible to single out one event from the anti-Japanese armed struggle or from the Fatherland Liberation War and write a fairly large piece which can exert a great influence on people's revolutionary education. If a literary work tries to deal with the whole process of a revolutionary struggle, it will be compelled just to assemble facts or simply record them. The result would be a

large piece devoid of content. All these tendencies are a far cry from the basic mission and duty of writers who should deal seriously with socially important problems for the education of people.

Literary and art works have to be profound in content if they are to instill revolutionary thoughts in people's minds and show them experiences and methods of struggle. So, when the *Five Guerrilla Brothers* was being filmed. I asked the writers: "Which makes a work a masterpiece—its scale or its content?" I pointed out that if they wanted to produce a masterpiece they should treat the content with philosophical depth rather than gloss over the form.

A masterpiece is not something with a special form. There is no special form of masterpiece in literature and art even from the point of view of the mode of portrayal. When they say that a certain work is a masterpiece or a great work, they are referring to the high level of its ideological and artistic qualities, and not to the special features of its form.

A masterpiece is distinguished essentially by the philosophical depth of its ideological content. So we can say that a masterpiece is a work which provides a complete solution to a socially important problem on a high ideological and artistic plane and helps greatly towards the revolutionary education of people.

Into the category of masterpieces fall such multi-

part works as the films *The Sea of Blood* and *Five Guerrilla Brothers* which depict the essence of the revolutionary struggle through the images of the heroes who grow up in the struggle with the development of the revolution, following the plot of historical events, as well as a small story like the film *The Flower Girl*<sup>7</sup> which deals with a small event for the creation of a profound image by broadening the scope of the event. In each case the value of the work is assessed by its content. No matter how great an event and how wide the scope of life involved in a work, it will not be a masterpiece unless its content is profound and rich. On the contrary, a work with profound and rich ideological content is fully entitled to be called a masterpiece even if it is small in dimensions.

*The Flower Girl* is a masterpiece even though it is on a small scale. This work stated the important idea that the revolution is the only path to survival, by means of an extensive and detailed description of the misfortunes and sufferings of the family of a servant, a commonplace situation in the Korean countryside in those days, through the heroine Ggot Bun's life and her warmhearted character. This is a perfect example in that it develops an important problem and a momentous idea from a small event and plainly shows the inevitability of the revolution through the growth of an ordinary person.

A writer can create a great work which runs into many



volumes and deals with an enormous number of facts which follow the course of historical events over a long period, or a masterpiece which sketches one phase of a revolutionary war or economic construction, as required by the seed and the particular events to be dealt with. The scale and form of a great work must always be decided by its content.

If he is to write a masterpiece in terms of content, a writer must choose the appropriate seed which will have a great revolutionary effect on people, a seed which will present an important philosophical idea. If he fails to select the right seed, he will not only be unable to develop the work's ideological content comprehensively but will have to rely on its bulk and will degenerate into formalism. It is due to this failing that works are produced which involve events and life on a huge scale and ostentatious forms devoid of any material content.

A seed capable of expressing an important idea can be found in the context of typical events which contain the essence of life and the times. Therefore, writers who wish to create masterpieces must be able to identify the main current of the revolution which destroys everything in every aspect of social life which is outdated, conservative and reactionary and creates something new, advanced and progressive in their place.

In general, literary and art works can deal with a diversity

of problems arising in the course of the revolutionary struggle. They can deal with not only the basic problems of social revolution but with contingent problems also. In other words, they can deal with as many problems as possible which, though they are not basic to the revolution, are significant in advancing it. But, since masterpieces have to show people the process of the developing revolution and teach them the experience and methods of the revolutionary struggle, they must always deal with basic problems arising in its course.

The films *The Sea of Blood* and *The Fate of a Self-Defence Corps Man*, which were adapted from the classics, provide detailed and highly artistic solutions to the vital problems arising in the revolutionary struggle which the masses are waging for their national and class emancipation. These works raise the basic problems of social revolution in an original way and demonstrate the great truth that where there is oppression, there is always resistance and that the oppressed people can only liberate themselves and secure a happy future through armed struggle.

This shows that a masterpiece ought to concern itself with the basic problems of the revolutionary cause of the working class as its own indispensable theme. This concerns the content of literary works, not their form, and is one reason why the content, and not the form, makes a masterpiece what

it is.

The basic problems of revolution dealt with by a masterpiece can only be correctly solved by describing typical lives which show the nature of society. So masterpieces have to give comprehensive and profound accounts of many aspects of life which represent the essence of the period and society. Only then will they be able to clarify the nature of the developing revolution, and the basic problems arising from it.

In order to produce a masterpiece in terms of content it is also necessary to represent the nature of the developing revolution truthfully and clearly through the process of the growth of character and, in particular, the process of the moulding of the hero's revolutionary world outlook.

It is impossible for literary and art works to describe the process of revolutionary development clearly, except through the process of the growth of character. The basic problems of a work become more distinct and grow and develop in depth in their rich ideological content with the growth of the characters who fight on, gradually acquiring a deeper understanding of the truth of the revolution and the inevitability of its victory. The process of the basic questions of a work developing comprehensively into a great ideological content is closely linked with the process of the development of the hero's revolutionary world outlook. The hero deepens his understanding of the nature of the revolutionary struggle

through the development of the struggle and battles on with a purposeful direction and with an optimistic belief in the future. The true content of a masterpiece consists of the broad and comprehensive depiction of the ideological consciousness and emotions of the hero who matures in the course of the struggle as the revolution develops.

The film *Five Guerrilla Brothers* is a masterpiece because it shows the essence of the anti-Japanese armed struggle through the process by which the heroes established their revolutionary world outlook. If its authors had not illustrated the essence of the anti-Japanese armed struggle through the images of the heroes maturing into revolutionaries during the struggle, the work would not have been a masterpiece, despite all the tremendous events it deals with, covering a long time.

Concentration of description is one of the principal methods of producing a masterpiece with regard to its content.

Unless a work concentrates on showing the source of motive power which gives direction and impetus to man's ideological progress and the revolutionary movement, it will be impossible to correctly show the process of the formation of the hero's revolutionary world outlook nor the law of the development of the revolution, nor will it play its rightful role of equipping people with the revolutionary idea and educating them to work consciously and actively in the cause of the

revolution.

It is important, therefore, to concentrate on a single character or event, examine it in depth and create a detailed picture. Penetrating into the content itself means depicting the event, the life or the character the writer has chosen, profoundly, from various angles and to the last.

It would not be a proper way of description to weave a complex story of events, add to it new phases of life without end and draw in to it innumerable characters under the pretext of penetrating into the content in breadth and depth. Some writers tend to grapple with many events and lives at a time, describing none of them profoundly, often making their works complex and rambling, with almost nothing of their content that moves people.

If a writer is to concentrate on the description of events and lives, he must intermingle the actions well so that they will be dramatically welded into a human relationship and must establish phases of life carefully so that they will show the disposition of the characters. A writer can only develop his plot in depth without enlarging its field when events are carefully connected as the relationship between people is created and develops dramatically. He will only be able to create interesting characters without extending the action in a boring way when the plot is well constructed in such a way as to show the characters' deepest thoughts. He must not include

events which have no dramatic impact nor lives without content. These will only increase the scale and form.

Intensifying and concentrating descriptive efforts means portraying every single event or life in hand profoundly from various angles without spreading out the story, so that many things can be felt and understood through that single event. Fundamentally speaking, the essence of description lies in representing vivid and profound pictures of men and events exactly as they really are so that people can see these pictures through their own eyes and feel their meaning in their hearts. The more intensive and delicate a portrayal is, the more profound ideological content will it have and the better it will touch people, even though the story is not complex and long.

If a work is to be a masterpiece, the form, as well as the content, must be concise. Whether the story is concentrated dramatically or is inflated in an uninteresting way is a factor which either makes the form harmonious or makes the story unnecessarily complicated and lengthy. But this does not mean that every work which is both complex and lengthy is not a well-constructed composition or that it is devoid of harmonious form. There are many films whose content and form are in perfect harmony, despite their great length.

People who judge masterpieces solely by the criterion of form, put it before content and consider that works dealing with small events will suffice, even though their content is

much simpler and smaller.

Writers have to show our people's revolutionary struggle and constructive efforts in a diverse way from various angles, with a correct understanding of what a masterpiece is.

At present, some writers do not even try to see today's struggle of our working people and their everyday lives because they believe that masterpieces must necessarily deal with the lives of people who carry on an armed fight against the enemy or the anti-Japanese armed struggle or the Fatherland Liberation War. Our literature and art must produce masterpieces on both the revolutionary struggle and socialist construction. Works need not necessarily deal with revolutionary war or class struggles to be masterpieces, nor are these all that is needed.

Our Party and people are still engaged in the revolution. The struggle to eliminate the vestiges of outdated ideas from people's minds and re-educate them to become truly communist men of a Juche type, the struggle to free people from backbreaking work once and for all, make work easy and pleasant and increase production and the struggle to build socialist and communist culture—all these are difficult but important revolutions. Describe these very commendable lives and struggles of our people properly, and you will be creating revolutionary works and masterpieces.

Content and form are also of vital importance in the

creation of works which are small in form. The relationship between content and form is a matter of principle for all literary and art works. It is also important to represent the ideological content positively and in detail, even in the creation of shorter pieces dealing with small events and lives.

Writers must produce masterpieces, but they must not follow the practice of searching for what they consider to be large works. If they follow this practice they will be unable to produce successful works of high ideological and artistic merit, nor will they be able to meet the needs of the people properly.

If scriptwriters follow this practice, you can see that producers would also tend to seek still more tempestuous events, large crowds and colossal subjects, and cameras would concentrate on the production of literally large-scale, wide-screen films. In that case you would get minimal artistic results compared with the large amount of manpower and funds spent on the organization of the film.

### **COMPOSE THE PLOT CORRECTLY**

One has to work out a logical plot and then express it



cogently if one is to make oneself clearly understood. A good speaker gives his audience no opportunity for their attention to flag and keeps them closely attentive to his speech, making them wait for what is to follow until they are convinced un-awares that his message is an immutable truth.

An original form is necessary for a writer who is to blend different real-life stories into an interesting and meaningful drama and give people an impressive picture of life. That is precisely what the plot is.

A film can only develop the ideological content deeply and clearly and show life truthfully when it has a good plot.

The leader said that scriptwriters should treat events efficiently in such a way as to ensure a high degree of ideological and artistic quality in the works they create which are based on fact, instead of just jumbling them together. He cautioned that if they did this they would devalue their work.

A writer who intends to provide a proper solution for the problems he raises in his work and emphasize his important ideas, needs a refined skill to work out the plot meticulously. Without this he will be unable to realize his object. This explains why drama is called the art of plotting. It is very important, therefore, to plan the correct plot of a film carefully and deal with all problems arising in the composition of the drama properly.

Even though a writer selects a worthwhile seed, it is

impossible for him to express the idea of his work clearly without devising a plot which suits his seed. The plot is a basic form which integrates the characters, conflicts, events and all the dramatic elements of description into a harmonious framework so as to express the seed clearly. That is why the writer can express nothing properly unless he has planned the plot correctly.

Literary and art works need tight plots. Untidy plots not only fall short of the writer's intention, but diminish truthful description and further obscure the ideological content of the work. So writers must not forget that even the smallest gap in the plot will cause the whole work to crumble.

A film with an untidy plot cannot grip the audience and give them an emotional lead. It is only when the story-line flows naturally and logically that the film can rouse the ideological and emotional sympathy of the audience, making their hearts beat faster. If it does not convince the audience of the truth through the natural flow of the story, it is not art.

The plots of literary and art works must be planned on the basis of the seeds, to meet the needs of life.

A writer must construct his work using the seed as his criterion. The seed is the basis on which to organize the content and unite all the formal elements of the work to conform with the content. It is only on the basis of the seed that the writer can choose aspects of real life and blend them

into a well-knit story and an organically harmonious work. The writer must never work out his plot irresponsibly, ignoring the requirements of the seed.

Some writers seem to think that they can plot their works in any way they please. But they could only do that if they were collecting different kinds of material before choosing their seeds. They can consider all kinds of plots because they have not yet chosen their seeds and therefore have not established their themes properly. But they will be very mistaken if they think that they can do this once their seeds have been selected.

A writer can never judge the value of the form of his plot without paying attention to the seed he has selected. The form of plotting a work can only be determined correctly by the standard of the seed. Which form of plotting will be able to develop the content most efficiently in the light of the requirement of the seed? The question should be put like that. So writers must endeavour to work out a plot capable of best meeting their seed's requirements.

The plot of a literary work should be designed in such a way as to conform with the logic of life since it has to be a structure which can develop the seed gradually and comprehensively in the midst of diverse and rich lives. Plotting a work in line with logic is the only way to represent its ideological essence truthfully. The ideological content of the

work can only be shown truthfully when the events basic to the structure of the work and the human relationships formed around these events develop logically.

Each literary plot must have its own characteristics. Since every work has its own individual seed and, accordingly, its own theme and deals with different people, there is no reason why they should all follow the same pattern.

In creating new works, writers must not cling to existing forms of structure but create a new structure for every new piece they produce.

Literature and art have a number of established forms of structure which have been developed in the course of history. Writers need not regard them as absolute ideals just because they have been polished through use. These forms change and develop and are steadily enriched as times and society change and with the development of man's artistic understanding. Writers must constantly explore, develop and perfect new forms of structure which accord with changing life and with the intrinsic nature of revolutionary art, while at the same time choosing and using those which mirror life truthfully and agree with our contemporary aesthetic taste, from amongst the existing ones which have been refined historically.

Plots must be taut and consistent without any gaps.

If a well-knit plot is to be worked out, all its constituent parts have to be dovetailed. As for the relationship of

characters, all of them must be subordinated to giving prominence to the line of the hero. With regard to the line of conflicts, different conflicts of secondary importance must converge on the line of the main conflicts, and in the case of the sequence of events, all the secondary lines must be linked to the main line. And all elements must be subordinated to the efforts to interpret the theme and the idea.

The most important thing here is to ensure the consistency of the line of the hero, while, at the same time, organizing the characters in such a way that each of them will have his own distinct share of the story.

In a dramatic plot, the main thing is to establish human relationships correctly. The correctness of the relationship between the characters greatly affects the artistic clarity of the content of the work presented, has a great effect on the correct depiction of the most important social contradictions and determines the strength and dimensions of the structure.

If the characters are to become blended into the story line dramatically, each of them must stand in the right place within the structure with its own distinct share of description, and they must all play a part in the efforts to express the theme and idea. Individual characters and events, even if they might seem to have a value of their own, will prove to be worthless unless they have a definite place and descriptive task in the

context of the plot.

The hero must always occupy the centre of the stage in playing his role of linking and leading other characters forward. The clarity and suppleness of the relationship between the characters depend on how the hero's line is maintained.

If the hero's line is to be clear, he must play the leading role in the settlement of the basic issue of the work and stand in the central place in relation to other characters so that they will move in tune with him. If the hero does not stand in the right place and play the right role, the line of the other characters will become predominant.

The hero's place and role are determined by the degree of the active and decisive effect he has on the settlement of the issue. If other characters establish mutual contact and weave a story by being drawn into the situation created by the role of the hero, his role can remain quite distinct through the images of the characters, even if he does not appear in the foreground himself. The hero can be impressive by appearing in only those scenes where his presence is required.

It would not do to allow the line of an individual character to develop in its own way, sidetracking the story or fragmenting it, on the grounds of making the individual line clear, instead of subordinating it to the hero's line. All lines of characters are valuable only when they fulfil their dramatic

task of giving prominence to the hero's line and widening the scope of the story. Various character lines must have their own conspicuous features and develop neatly, making themselves understood easily.

The question of character lines is directly related to the disposition of characters in the structure. There should be no gaps in their disposition nor should there be a duplication of similar characters. Characters must have their own positions where they can play their proper roles. Typical characters should be selected from different classes and backgrounds in accordance with the content of the work and brought into a relationship which can be settled with political import. This will serve as the basis of life on which to define the theme and idea.

If characters are created simply to make an interesting story, or relationships are formed between them merely for the purpose of producing moving episodes, then these characters and relationships will not develop consistently, nor will they help in making the ideological content of the work clear.

In the establishment of relationships between the characters, a prudent calculation is required even with those characters who play the role of establishing links between the main characters and intensifying conflicts and disagreements.

Just as a gap in the disposition of characters is a pitfall in

telling the story, the establishment of a superfluous character is a snare in description. Both the pitfall and the snare are equally harmful in their destructive effect on the narrative. Nevertheless, some writers, saying that this character is suitable for this scene and that character is charming in that respect, tend to duplicate or triplicate characters or create separate characters who can be included in a single one, resulting in the indiscriminate involvement of too many characters. This tendency usually produces situations which lack an essential character or fail to make him play his proper part in his proper place, if he does exist. These writers attempt to win fame by the number rather than the charm of their characters. This establishment of characters will make the story discursive and loosen the plot and in the end blur the focal point, the essence, of the idea.

Relationships between characters in a drama are formed and developed in the course of the story, and they are, therefore, inseparable from the development of the story line. The central place of the dramatic structure is held by the story line which takes shape with the establishment of contact between characters and culminates in the climax and then comes to an end. So if the story line is not closely-knit, the structure will not be compact. A careful analysis of a work whose content is obscure and discursive will show that the defect is mainly due to a vague and loose story line. A



rambling story line will also be incapable of showing the process of the development of life in a clear and interesting way.

Film scenes which have already passed cannot be viewed again immediately, so that a scene which was not clear to the audience remains so until the end of the story. A vague story line will result in producing ambiguous scenes during the show, and the audience will finally not feel sure what they have seen. Weaving the story line closely, therefore, is always a matter of great importance.

The story line of a work includes the general stages of development which usually begins with an event, gradually advances to a new leap and climax and then there is the conclusion. So if the structure is to be well-knit, the story line must be planned to include distinct stages—the beginning of events, their development, climax and conclusion. A coherent logic of the development of events can be achieved when the writer identifies the most essential links of the internal relations of life and dovetails them firmly.

It is impossible to take along every line of events and every episode evenly in establishing the story line. The main thing to do to give prominence to the central points of the construction and knit the story line closely is to give preference to understanding and advancing the basic events which connect and lead the lines of various secondary events, episodes and

details.

A literary work has no room for meaningless and needless events, episodes and details. Incidents and episodes which prove to be interesting in themselves alone will be more superfluous than useless. Even if a writer has a bundle of very interesting episodes, these will cause him a great deal of trouble unless they are effective in the composition of a dramatic story and in the portrayal of the special features of the characters. Episodes must be in the right place if they are to help to support the characters, advance the story and clarify the theme and idea.

But some writers try to ornament the story by tactfully inserting a few interesting episodes. Episodes which have been added merely for the sake of interest without regard to the demands of the events and characters, are usually taken out at the polishing stage. So writers must consider the matter particularly carefully when they find it necessary to add supplementary episodes to fill gaps or link disjointed story lines.

The story line must advance steadily with new developments and maintain the dramatic tension. To maintain a tight grip on the attention of the audience, loosening them alternately, by means of the flow of stories with rising and falling emotions is the privilege of the literary work with a well-knit plot.

Tension is maintained by the combination of deep sympathy for the hero, expectation for the development of events and interest in the new worthwhile lives. This tension must be motivated by the need to give the audience a better understanding and a deep impression of life.

The constantly changing current of life is an uninterrupted flow of cogent logic by which a cause produces an effect which in turn becomes the cause of a new effect. The audience will be naturally drawn into the current of life when the writer recognizes the most essential line in the logical connections, and earnestly follows it, giving prominence to this main line by eliminating those elements which obscure or weaken it, and when he is skilful with necessary concentration and implication.

But it is not permissible to rouse the audience to a state of tension simply by introducing exciting incidents. The psychological features of people should also be taken into consideration in stimulating the feeling of tension. It is impossible to keep the tension from start to finish nor is it necessary to do so.

The plot of a film must not be a mere grouping of events; it must be a process of stimulating emotions.

Since the thoughts and emotions of characters find concrete expression in the midst of events and life, it is important in dealing with events to understand and describe

the ideological and emotional state of the characters. Paying attention to the flow of emotions in working out the plot is essential not only for the correct maintenance of the line of the characters' feelings but also for controlling the emotions of the audience.

In writing a work, the characters' emotions must be treated in such a way that the lives which arouse these feelings develop subtly and that the feelings grow stronger and explode as a natural result of the development of these lives. To discover commendable lives and examine the rich and complicated emotions of the characters until great emotional feeling is stimulated—this is the secret of writing a plot.

The organization of events must also match that of the emotions. The emotions of the characters and the feelings of the audience rise, converge and join on the same line of events in the work. The audience can only be drawn into the compass of the work when the process by which the emotions of the characters are roused, expressed through the action and passed on to the audience, logically matches the development of events in a single harmonious flow.

If the crucial scene is introduced before the necessary situation and conditions have been adequately prepared to rouse the feelings of the characters or if the events come to a conclusion before emotions are fully roused, then the flow of the emotions of the characters will be interrupted and

the excitement of the audience will also die down. Dull events without emotional support will not excite the audience, although they follow a logical idea.

A film must deal naturally and concisely with the events and emotions which develop in the course of complex lives. It is an important factor for the preservation of the character of a film to ensure conciseness by giving prominence to the main point of the construction. Separate events and stories, even if valuable, will be of no use unless they are set out dramatically.

This applies even more to a work which is constructed on a broad scale, involving many major characters and many lines of developing events. In that case it is essential to establish the main story line correctly and subordinate the secondary lines to it and cut out all vague and confused elements.

Even the structure of a work which recounts a simple event does not become well-knit automatically. The brevity, depth and compactness of a film which deals with simple stories also depend on how the plot is designed.

The ability to construct a good plot consists of skill with which to combine full and diverse lives into a compact and interesting story. It is advisable to make a bold decision and discard those events and episodes which, though valuable and good when viewed individually, do not match the story and cause resultant gaps in the plot. Amputation is the least desirable remedy. It is wiser to take effective preventive

measures than to operate on a critical case, which is torturous and from which the patient might take a long time to recover. Sometimes they have to cut out an event which they judged to be good and included in the plot at the outset and have kept throughout, considering it too good to discard. In that case the amputation interrupts the story and puts the plot off balance. So the author has to spend a great deal of time on repairing the defect in the plot and this puts the film studio to a great amount of trouble. There must not be such painful moments in creation.

**CONFLICTS SHOULD BE SETTLED IN  
ACCORDANCE WITH THE LAW OF  
CLASS STRUGGLE**

The question of conflicts is generally considered to be difficult by both writers and critics, nowadays. One day at a meeting to study the Juche-oriented literary and art ideas of the leader, a questioner asked whether or not there were conflicts in the film *We Are the Happiest*<sup>8</sup> and how they should be explained, if there were. This shows the lack of a correct understanding of conflicts.

As regards this film, it has no target of struggle, no character who is directly opposed to the hero. Therefore, no specifically negative characters appear on the screen. This caused some people to be doubtful about it.

If you are to have a correct understanding of conflicts you must know life, and if you want to know life you must know the law of class struggle. Conflict in art is the reflection of the class struggle in life. The contradictions and struggle between the opposed class stands and ideas in life are the basis of artistic conflicts. The conflicts in revolutionary literature and art are always based on the class struggle, and as such they can correctly show the law of historical progress and truth only when they truthfully mirror life in which the class struggle takes place.

Our revolution is the struggle to destroy everything that is outdated, and to create new things. The struggles between the

progressive and the conservative, between the active and the passive, between collectivism and egoism, that is, the struggle between the new and the old, between socialism and capitalism in general, are the basic content of our revolutionary struggle. This struggle is sharp and is constantly developing in all fields of politics, the economy, culture and morality.

Just as the content of the real revolutionary struggle is diverse and rich, so the artistic conflicts which mirror the class struggle through specific lives must also be diverse.

The conflicts in artistic works are diverse in their characters and contents, and in their forms and developments. Artistic conflicts are clearly marked by the nature of social contradictions, by their changes at each stage of the revolution and by differences in the forms and methods of struggle.

But the diversity of conflicts does not change their essence which reflects the class struggle. The diversity of artistic conflicts is based on the diversity of class struggle and is run through with the single principle of class struggle. This is the very reason why the question of conflicts which reflect diverse and complex contradictions must be solved in accordance with the law of class struggle.

Solving the conflicts as required by the law of class struggle has a powerful effect on promoting the social functions of revolutionary literature and art. The conflicts in literary works expressly show the essence, validity and vitality



of the Party's class line and mass line, while reflecting the class struggle. The correct solution of the conflicts in literary works, therefore, can provide people with a proper understanding of the law of social progress and the inevitable victory of socialism and communism and clearly show the validity and vitality of the class and mass lines followed consistently by our Party in the revolution and construction.

Conflicts are important in mirroring life accurately and demonstrating the essence of revolutionary struggle clearly. Since life involves people's actions to realize their ideals and purpose, struggles are inevitable in the course of their lives, and these are expressed in the form of class antagonism and conflicts. Clashes between the interests of the exploiting class and the exploited class, and antagonism between socialist and capitalist ideologies, are clearly expressed in life. So conflicts constitute the basic content of life mirrored in literary works, and the truth of conflicts is a factor which guarantees the truthful representation of life.

In a literary work, which represents life in a dramatic form, the dramatic relationship between characters is established on the basis of conflicts, and the story, too, unfolds and develops in accordance with conflicts. In the drama all structural elements are blended deeply with conflicts. So it is necessary to define and settle conflicts correctly in order to draw the characters accurately and describe their relationship

and story lines naturally.

What counts in describing conflicts correctly is to treat them in conformity with the characteristics of contradictions and with the forms and methods of struggle which are defined by socio-historical conditions.

The class struggle is continually changing and developing. This means that the character and content of class contradictions and the forms and methods of struggle change. The character of class struggle is determined by the nature of the contradictions on which the struggle is based, and the forms and methods of struggle by the character and purpose of the struggle and by the specific socio-historical circumstances where the struggle is taking place. That is why the conflicts in literary works should be defined and solved in accordance with the changes in the struggle and its development.

For the correct solution of the question of conflicts, it is necessary, first of all, to understand the character of contradictions determined by the basic social relationship correctly and, on this basis, define the character of conflicts clearly. In the exploiting society, antagonism and struggle between the exploiting class and the exploited class, between the dominating class and the dominated class, constitute the basis of social relations. Accordingly, the conflicts in any artistic work which mirrors this social relationship are antagonistic. But in the socialist society which is free from

exploiting classes, comradely cooperation and unity amongst the working class, cooperative farmers and working intellectuals form the basis of social relations. So the artistic conflicts which reflect this social relationship are reconcilable. Thus, conflicts in art must be defined correctly in accordance with the character of the social relationship which they reflect. Only then can they be defined in accordance with the law of social progress.

By the correct solution of conflicts, art will also be able to show truthfully the essence of social systems and the law of the development of life and enable the people to understand the principles and methods of class struggle correctly.

The artistic conflicts which reflect antagonistic social relations are sharp and extreme from the outset and end in confrontation. But the artistic conflicts which mirror the life of the working people in a socialist society should not be made extreme nor should they lead to hostility. They should be settled with the overcoming of the negative element and the strengthening of comradely unity.

If the struggle to overcome the remnants of outdated ideology which still survive in the minds of working people in the socialist society is dealt with by liquidation like putting down hostile elements on the grounds of describing it impressively and seriously, then that will not only give people an incorrect idea of the ideological struggle but create a

constrained atmosphere in society and in the end hamper unity and solidarity amongst the working people. By contrast, if the class character of contradictions is presented vaguely in dealing with the struggle against hostile elements, then that will dull people's class consciousness, revive reactionary elements and weaken the revolutionary forces. The result will be dangerous.

In creation it is important to define clearly the essential content of contradictions which are determined by basic social relations and solve the relations between the positive and the negative in conflicts correctly.

A writer who deals in his work with the national and class contradictions of the Korean people during the period of Japanese imperialist colonial rule or the present anti-US save-the-nation struggle of the south Korean people, may have to face the following situation. Although the lands of conflicts he has to describe will depend on his seed, he will find it imperative, as part of his attack on foreign aggressors, to hit the comprador capitalists and landlords who stop at nothing to collaborate with the aggressors, serve them as guides and sell out the country at the cost of the national interest. Here the national and class contradictions reveal themselves most sharply. And the contradictions between the non-comprador capitalists and the workers, too, must be antagonistic since they are in the relationship of exploiter and exploited.

Nevertheless, the non-comprador capitalists stand by the revolution, whereas the comprador capitalists are the target which must be decisively destroyed in the national-liberation revolution against the aggressors. Therefore, the non-comprador capitalists, though antagonistic from the class point of view, must not be defined and described as the target of the revolution in the struggle to solve national contradictions.

In the period of socialist revolution, the character of these contradictions and the way in which they are solved will, of course, change in accordance with the new socio-historical conditions. This is because of the change in the main elements of the contradictions in accordance with the basis of social relations and also with the historical period and circumstances of revolutionary development. If this law of class struggle is not implemented thoroughly in creative work, the Party's class policy will be distorted.

The question of the place and role of the positive and the negative in a work is settled in different ways, depending on the social relations dealt with by the work.

The positive holds the predominant place in the socialist society because there are no hostile classes and, therefore, no oppression and exploitation in this society and the politico-ideological unity, solidarity and cooperation of the people, the masters of the country, have been fully achieved. Of

course, there are negative things as well as positive ones, but these have already been relegated to a secondary place in the socialist society. This means that the conflicts which reflect the lives of the working people in the socialist society should be settled by putting forward the positive and overcoming the negative by its influence. If the negative is strongly emphasized and the positive is accorded a secondary place in dealing with the situation in the socialist society where the positive is the basic factor, then that is already a distortion of the truth.

In the capitalist society the positive cannot be the basic factor because the exploiting classes such as the capitalists and landlords hold the dominant position and oppress and exploit the working masses, the overwhelming majority. Precisely here, in the dominating trend of the negative, exists the reactionary nature of the social relations of capitalism. The working class wages a do-or-die struggle to wipe out the outdated corrupt and negative things which dominate the capitalist society once and for all. Therefore, the artistic conflicts which reflect capitalist social relations can only show the positive and the negative as sharply antagonistic, which leads to extremes and to confrontation.

Since class contradictions and antagonisms in society constantly change and develop and the methods of struggle also undergo change, literary works must always concentrate their descriptive efforts on putting forward and settling the

main conflicts, reflecting the relations of social contradictions correctly. If you mix the basic and secondary conflicts and obscure the relationship of the main conflicts, you will not only make the theme and idea vague, but distort the truth. When many targets of the revolution appear on the lines of conflict, you must firmly hold the main line of conflict connected with the main target of struggle.

Conflicts should be settled as a matter of political consequence from the point of view of the working class. Doing this in revolutionary works means seeing all contradictions from the point of view of the working class, settling them in their interests and clearly proving the law of historical progress that the new triumphs and the old perishes. If you do not see and describe the subject from the angle of what the working class is going to achieve through the struggle, you will be unable to settle the conflicts with political meaning.

The relationship between the positive and the negative in the socialist situation should also be settled in accordance with the law of class struggle and with a keen political understanding. The struggle to overcome the remnants of surviving outdated ideas which linger in the minds of people in the socialist society is also a serious class struggle because it is a struggle between the socialist and capitalist ideologies.

Even blood brothers can act from different ideological beliefs. As the film *When We Pick Apples*<sup>9</sup> shows, there is a

serious ideological contradiction which cannot be overlooked between the two sisters. The younger considers it shocking to see so many fallen apples rotting and makes up her mind to preserve more of them for the people as required by the Party. The elder leads an easygoing life as if she could not see them. In our society a far-reaching class struggle results from the contradictions between the socialist ideology expressed in the attitude of treasuring and taking good care of public property, and the selfish concept of regarding oneself and one's own personal comfort as paramount and paying no heed to the wasted property of the country and the people. These contradictions can only be solved through an ideological struggle. So they must be resolved politically in accordance with the law of class struggle which continues in the socialist society.

When solving conflicts in accordance with the nature, purpose, content and forms of class struggle, some writers find it more difficult to describe reconcilable conflicts than irreconcilable ones. In particular, they often prove unsuccessful in dealing with negative characters when describing the struggle amongst working people in the socialist society.

If they are to solve this problem correctly, they should draw the negative characters properly and make a typical example of them to suit the socio-historical circumstances and the specific situation. Careless description of negative charac-



ters because they are negative, will not lead to an accurate representation of the conflicts.

No negative people, with the exception of hostile elements, find fault with Party policy or oppose it in the socialist society, nor could such people exist. The negative elements in our society are largely represented by those people who lag behind the developing situation because they still retain vestiges of outdated ideas or fail to accept Party policy promptly and correctly. These people differ from those of the reactionary classes who accept the ideas of the exploiting classes as absolute and work furiously to revive the old system. The negative elements in our society are typified by those people who, in spite of their subjective desire to follow the Party, reveal various shortcomings in their work and their lives, affected by the remnants of obsolete ideas which linger in their minds. So the struggle against the non-hostile negative elements in our socialist system must not be conducted in such a way as to brand people as negative, punish and alienate them or make it impossible for them to rise again. In literary and art works, too, the targets of struggle are not the negative people themselves but their empiricism, conservatism, passivity and other remnants of outdated ideas and outworn habits. Therefore, the struggle between advanced ideas and the remnants and habits which oppose them must be the content of the conflicts, which have to be settled through the

struggle for the re-education of the negative by means of the positive and for better comradesly cooperation and stronger unity.

Our Party considers it to be the basic method of mass education to put forward the positive as the main factor and re-educate the negative under the influence of the positive example in conformity with the law of class struggle in the socialist society. Education by means of positive influence fully accords with the essence and requirement of the class struggle which is conducted in the form of ideological struggle amongst the socialist working people. This is a most complete method of struggle in that it shows the way to advance by putting forward an example so that people can take action against the negative and criticize and re-educate it to the last, instead of weakening or giving up the struggle against it. The question of conflicts must also be settled on this principle.

Criticism in revolutionary literature and art must be serious, sharp and thorough. The edge of criticism must never be dull in revolutionary literature and art which have to contribute to the elimination of the survivals of outdated ideas from the minds of people and to their revolutionization and working-classization. Blunting the edge of criticism of the negative will only result in weakening the revolutionary and militant character of literature and art. Revolutionary literature and art must confirm the victory of the new ideology in

the fierce struggle against the negative and show its great vitality clearly.

With regard to the conflicts which reflect the internal contradictions amongst the working people of the socialist society, it is important to clarify the social source of the negative and at the same time dispose of it properly. It would never do to dispose of the negative by stigmatizing it as old and knocking it down. A negative person must always be led to repent of his mistake and take the right road.

Literary works which deal with the socialist situation can create excellent images exclusively with positive facts, depending on the seeds and material, images which can move people.

Dramatic conflicts are an expression of opposing factors in life and their struggle. It is natural, therefore, that a work which deals with life without direct confrontation and struggle between the positive and the negative, does not contain conflicts which show direct clashes.

In the socialist society, too, fierce struggles take place against the class enemies from outside, the survivals of the liquidated hostile classes, and the remnants of capitalist ideas which remain in the minds of working people. Dramatic conflicts in the works which mirror these facts must be sharp and momentous.

But in the socialist society where the unity and solidarity

of the people is the basis of social relations and where the positive holds the dominant place, the beautiful lives of people who love their comrades and collective and devote everything to the struggle for the country and their fellow countrymen, as well as the uncompromising struggle against all that is outdated and reactionary, move people greatly and inspire them. This changed situation demands that literature and art mirror life through new forms of dramatic composition.

In fact, the valuable lives of the people who, in the embrace of the Party and the country, put all their energies and talents into their work to repay their warm benevolence, constitute the most ennobling and beautiful picture of our time. Writers who sympathize with this fact and are afire with the desire to affirm the fact, can compose beautiful songs in praise of the socialist motherland and show proud artistic images of the beautiful men of the new era in the form of life itself.

In our socialist situation, the emphasis and praise of the positive themselves imply an attack on and criticism of the negative, and the affirmation and defence of socialism themselves signify the denial and criticism of capitalism. So the writers' ardent feelings and aspirations for the truth expressed in works which deal with life without conflicts which indicate direct clashes between the positive and nega-

tive, must be underlaid with strong feelings and the desire to renounce the hostile lives.

This supplies the answer to the question of conflicts in the film *We Are the Happiest*, about which some writers and experts were doubtful.

The possibility that works dealing with socialist life can deal or dispense with conflicts depending on the requirements of their seeds and on the characteristics of the material used must not be unilaterally construed as meaning that works depicting our socialist reality and the lives of the working people of our time should be allowed to refrain from mentioning negative things or try to represent them with forbearing and approval without sharply criticizing them when they are raised. This practice would result in the mistake of distorting the essence of ideological struggle in the socialist society and artificially weakening conflicts.

If they are going to settle conflicts in accordance with the law of class struggle, writers must deal with them on the basis of, and in accordance with, our Party's class and mass lines. Conflicts in literary works directly mirror these lines. Settling conflicts as required by Party policy is the absolutely correct way to resolve social contradictions and an important means of enhancing the cognitive and educational role of literary works.

Our Party scientifically solves the problems of the motive

force and target of revolution in accordance with the character and tasks of the revolution and follows correct class and mass lines. So writers must correctly define the central point of conflicts in the light of the lines and policies of our Party and clearly settle the relationship between the positive and the negative from the political point of view. If they think of pure conflicts and ignore the class relations of their characters, straying from the Party's class and mass lines, they might go to the lengths of depicting as enemies the class and section which are the motive force of the revolution and describing the target of dictatorship as an ally of the working class.

They must adhere firmly to Party policy in order to guard completely against all deviations and ambiguous attitudes in their creative work and solve the people's problems correctly in the interests of the revolution. Our Party's lines and policies provide concrete solutions for the problems of people from all classes and sections.

Writers can only establish and solve the conflicts involving questions of great socio-political significance correctly when they elaborate on all human relations which they have discovered in life, on the basis of the Party's revolutionary theory.

## **EACH SCENE MUST BE DRAMATIC**

A film has to contain a great deal of story in a small space and yet show a serious content. A continuous flow of shots which show the essence of life and which develop into scenes, can produce a work of deep and important content. A film will provide little which can be felt and learnt from if its scenes lack the essence of life and simply tell an uninteresting story. The film as a whole will only have a profound and rich content when each scene has a substantial content. In creation, therefore, particular attention must be paid to the framing of scenes, the basic units of film-making.

Each scene in a film must have drama. This is the essential requirement of the art of film-making which mirrors the drama of life. If every scene lacks drama, the dramatic structure of the film as well as dramatic description will be impossible.

If a drama is the representation of opposing forces and their struggle in life, every scene must be a small part of the process of that struggle. In a scene, the characters who oppose each other and strive to fulfil their tasks must appear, and their dramatic relations must be formed, and the elements of dramatic development must spring up constantly. Each scene must thus be a drama in itself and something like a stepping-

stone for the further development of the drama.

In planning the action of a scene it is important to define clearly what the main factor is and how to make it stand out.

Every scene must be given only one clear main task whether it has its own independent meaning or serves as a link between episodes. The main task of a scene is to expand the theme and idea on the basis of the seed. If a scene pursues other matters which have nothing to do with the main task, it will obscure the key point of the scene and will even result in destabilizing the structure of the film as a whole. Only when the dramatic tasks are clear can the backbone of the plot be strong and the theme and idea of the work clearly expressed.

The characters, events and parts in a scene must all be concentrated on the fulfilment of the basic task. The job of fulfilling this task in the organization of a scene is often referred to as focusing. Just as a lens focuses the rays of light in space to a point in order to magnify the image, so the descriptive elements of a scene must concentrate on the basic task and amplify it in depth. Brevity and clarity of composition can be obtained by making clear the lines of characters, events and conflicts and converging them on a single centre and concentrating on the scenes which describe the phases of its development.

In no case can the task of each scene be absolutely independent. A scene can only prove its worth when it is



gradually developed in depth and scope, maintaining internal connection and obeying the representation of the ideological substance of the work, as events develop and the drama advances. The assignments of scenes cannot be repeated, still less can they diminish gradually. They should always be raised afresh and extended in depth with the development of the drama.

Since the basic task of a scene is intensively fulfilled through the actions of the characters, it is imperative that the objectives of their actions are clearly set and that they are thoroughly subordinated to the fulfilment of the basic task.

The objectives of characters' actions are defined by the goal of the struggle to realize their aspirations and are expressed most clearly in their dramatic relationship. As the dramatic relationships of the characters are formed and developed, new events take place and the stand and attitude of each of the characters are expressed around these events, during which the task of the scene becomes clear. So it is necessary to show the stands and attitudes of the characters clearly while at the same time describing their relationship in sharp relief. This is the way to show the task of the scene clearly.

The dramatic relationship between the characters in a scene grows serious and acute as their stands and attitudes to the events gradually grow steadier and firmer. This is

inevitable both from the logical point of view of the characters' development and from the point of view of dramatic progress.

If a character's attitude to life as shown at the beginning of a film remains completely unchanged until the middle or the end, it means that the theme and idea have not been developed in depth in accordance with the dramatic progress. A character who does not develop in step with the dramatic progress is not a real person who can be seen in everyday life, but a character concocted by the writer beforehand. In that case the drama of the scene will not be clear.

The writer must closely examine the thoughts and feelings, psychological state and mutual relations of the characters, seeing, feeling and imagining the real circumstances of the scene. Characters appear on the scene for a definite reason at a given dramatic moment, participate in the events, enter into relations with one another and act on their own conviction. It is only when the characters' movements are truthfully represented that their actions add something to the fulfilment of their dramatic tasks. The more decisively and delicately their thoughts and actions are shown, the more powerful the scene will be.

If the characters move as required by the writer in a given situation, and not in terms of their own convictions and will, they will be unable to rouse genuine feelings as they do in life.

Actions which are not based on logic and on the reason of the characters are no more than the movements of marionettes. In that case the tasks of scenes are not performed naturally by the actions of the characters in the context of the unfolding events but are merely explained or proved by the author. If a writer tries to emphasize the features of a character artificially, he will have to play down the other characters and will not describe even the character whom he intends to concentrate on properly. A character without his vivid counterpart would never be able to show his own spiritual and moral features fully. Characters must move consistently towards the fulfilment of the basic task, acting on what the situation demands of the scene.

Each scene of the film must be presented on three levels.

This is one of the basic factors in guaranteeing the philosophic depth of film images. Even if each scene contains a drama which expresses the essence of life, the image of the scene will not have philosophical depth unless the scene is presented in three dimensions. Although a literary work can acquire philosophical depth through a generalization about the essence of life, the depth of artistic images will not be guaranteed if the essence of life is treated as an abstract concept. These images can only be philosophically profound when the essence of the human characters is represented in breadth through well-drawn lives, when the profound

content of events is analytically described at various points of time, and when the people in a scene give a deep impression of both past and future lives, and, through a detail, the whole picture of man and his life.

A writer, studying the drama of each scene, must carefully consider the links between all the scenes and their development.

Although every scene is comparatively independent in that it is a relatively complete segment of events, it will have absolutely no value if it is not dovetailed into the flow of the developing drama. Every scene, as a link in the whole structure, must naturally move towards the representation of the theme, carrying and advancing the drama. If each scene did not blend naturally into the next, it would not be possible for the scenes to help the drama to progress steadily and they would interrupt the natural and consistent flow of the emotions.

In spite of the need for individual scenes to play their own parts in their legitimate places in the structure in order to fulfil their duties, they should be linked without any gaps to prove their value. There is a saying that even three *mal* of gems are only a treasure when they are linked by a chain. That is why the links between scenes and the process of developing them must be shown skilfully while at the same time giving prominence to the dramatic impact of the

scenes.

In planning and linking scenes, emphasis should be laid on performing the main task of the work. Each scene, while obeying the need to develop the theme and idea, must proceed logically from the preceding scene and prepare for the scene to come. This series of scenes must form a single sequence which develops in a rising curve, continuously rousing the interest of the spectator.

Scenes which are not directly concerned with the main event can be included as required. These scenes are usually introduced immediately after intensely dramatic scenes as a means of giving the audience some emotional respite. Here the audience look back upon the previous scenes which they have been concentrating upon tensely, and gain a moment of relaxation to prepare themselves psychologically to concentrate again on the main events still to come.

The scenes which are inserted between powerfully dramatic scenes to give the audience a chance to relax their tensions should help them to understand the work correctly by serving as emotional bridges between the main scenes and creating a variation of pace in the dramatic current. The interpolated scenes must not simply become explanations, and must certainly not make the drama dull.

The scene which is the keystone to the construction of a film is the climax. The drama which has developed in the

course of the scenes, comes to a head in the climax. The dramatic climax is the point where the maturing conflicts and events reach their zenith and where the emotional line followed by the hero reaches its highest point.

Whether or not the idea of the theme as well as the conflicts and events are represented properly depends on whether the climax is planned well and expressed successfully.

The climax must be the inevitable result of the development of events, conflicts and characters. As the inevitable result of the development of these lives, it can only be introduced when the situation is ripe for the characters and events to develop to the highest point and for the essential motives and derisive struggle to lead the conflicts to a conclusion.

The immediate reason for the climax in the film *The Fate of a Self-Defence Corps Man*<sup>10</sup> is the enemy's shooting of the hero's father. The death of his father becomes the fuse which ignites the hero's long-accumulated grievances and hatred for the enemy.

In the development of a man's fate, his moral growth may not bring about a radical change unless a motive is provided for such a change. To be specific, the motive may differ from one character to another.

The reason for Gap Ryong's revolt and subsequent

struggle is the death of his father, whilst that for Man Sik's desertion from the camp is his realization of his involvement in criminal activities.

An actual incident can trigger the explosion of one man's resentment, but may not stimulate someone else to the same extent. The extent is determined by the direct effect the incident has on the interests of the man concerned.

The dramatic stimulus which tips off the critical point of contradictions to explosion at the climax must directly concern the vital question in the hero's life. Even somebody's victimization or the abuse of his person would not be the cause of the climax if it did not stir the hero to decisive action.

The death of Gap Ryong's father robs him of the prop and stay of his life which is full of dreams. In other words, it destroys the last foothold on which to stand and endure every hardship and humiliation. Gap Ryong no longer has a parent to whom he can fulfil his filial obligation even if he wishes to; no longer has he a warm embrace of a home no matter how much he desires happiness. Deprived of everything by the ruthless enemy in a contemptible world, he finds himself at the end of his tether; he can no longer resist his turbulent resentment and hatred for the enemy. At this point his determined resistance and revolt against the enemy become inevitable.

The situation provides specific conditions for the develop-

ment of events as well as the real basis for a clear description of the characters. The circumstances of the climatic scene must provide the basis for the developing characters and events to be fully resolved.

The situation in this scene must drive the characters on opposing sides to an unavoidable explosion. Differences can only develop and come to a head through a simultaneous struggle on each side. The negative and positive components of a conflicting relationship come to a head at the critical moment where they can no longer remain unresolved. In this confrontation the new triumphs and vanquishes the old.

The dramatic aim of the climax is to resolve the theme and idea completely. If he fails to accomplish this during the climax, a writer will not have another chance to do so. The conclusion which follows the climax can only confirm more clearly the theme and idea which have been unraveled in the climax. If the climax fails to give a full picture of the seed, the seed will remain a bud which will never blossom.

Since the key to the fulfilment of the dramatic task in the climax is the image of the hero, it is necessary to probe deeply into his mental outlook and show the theme and idea through his life.

The climax must not simply show the external intensity of the action and the result that the positive has defeated the negative just because the climax is the scene where the final



explosion occurs. Even if a battle is fought during the climax, it is imperative to describe the development of the hero's ideological consciousness and the resultant raising of his ethical and moral qualities. This is the way to represent the idea of the work in detail.

It is also important to give a summary of the fate of the other characters in the climax, but this must be subordinated to emphasizing the correctness of the idea and actions of the hero. Here the drama must concentrate on the hero and must not allow any other characters or emotional factors to obscure the description of his temperament.

Exploring drama is interesting, but an artist must not allow himself to be its prisoner. An artist who is captivated by the drama cannot fully appreciate its real worth and will end by creating a play for the sake of the play itself.

**BEGIN ON A SMALL SCALE AND  
END GRANDLY**

First impressions are important in a film. The subsequent development of events can only be properly understood when the opening scene gives the audience a clear picture of the time and the place, the social background of the story, the characters of the people appearing on the screen and their relationship with each other and hints what the subject will be. If the beginning is too complicated, it will be difficult to follow the story which develops as the picture progresses.

A film must also reach a clear and intelligent conclusion. The end is that part of the work which, through the development of the life of the hero, makes the seed flower and bear fruit and finally presents the theme and idea. Great effort will have been wasted if the story is not well rounded off, even though it made an interesting start and progressed well.

A film must begin small and end on a large scale. Beginning small and ending large is the general form of the development of life. Any event begins with small things and gradually expands.

Since it mirrors life in the very form of the development of life, a film can show a true and natural picture of the process of human life and struggle which begins with small things and leads to extensive results.

This form also fully accords with the tastes of our people.

From olden time our people have not liked anything that begins flamboyantly and ends in no substantial results; something which, as the saying goes, starts like a dragon's head and dwindles to a snake's tail. This is also true of art.

Films usually begin with ordinary lives, and they generally indicate or hint at their basic subjects in the opening scenes.

Whether a story follows the sequence of events or is dealt with in retrospect, it must begin in an interesting manner, giving the audience a sense of serenity and sowing the seed of the subject tangibly.

If it is to give them a feeling of tranquility in the opening scene, a film must begin its story with small things in a simple and straightforward manner so that everything will be familiar and natural as in real life. Only then will they enter the world of the story willingly, really believing in it.

But some screen writers try to startle their audience from the outset. They try to gain people's attention by means of a dreary quiet, broken sudden sound of shots or strange incidents. This is not method.

Of course, it is not advisable to lay down a set pattern in this regard. The more diverse and original, the better the beginning of a film is. But the beginning must not disturb the audience, although it must give them an impression of novelty. The audience must gradually be drawn deeper into a serious world from an undisturbed emotional state.

The beginning must be quiet and interesting. Artistic interest must always come from the fresh knowledge of the profound meaning of everyday life and also from one's own involvement in the ennobling real world. Such an interesting start to a work can grip the hearts of the people.

It is impossible, in art, to ignore interest in events themselves or concern about novel things. But this interest or concern must be expressed in truly artistic feelings blended with ardent aspirations for beautiful and noble things; there must not be an unnatural interest in a surprising event or an unusual situation. Introducing a breathtaking event or a full view of something completely strange and unknown in the hope of evoking meaningless exclamations is a vulgarity which is incompatible with art for the people.

When the emotional tone has been established, the film must move quickly on to the main topic so that the audience will not become bored.

A work and its action need not begin at exactly the same moment. Films can begin with a long shot of a town, or the landscape of a forest or the sea or with ordinary life which does not yet possess any dramatic elements. They can also show the stages of dramatic developments at the outset and even begin the story with its climax and follow it in reverse order. This shows that the beginning of a work does not necessarily coincide with the start of the action and that there

are many ways of beginning.

The normal descriptive form of a film begins with the explanation of backgrounds and the introduction of the characters and then gradually develops. In this case it would be improper to devote too much attention to the explanation of the backgrounds and characters, and their relationships in order, boringly presenting in the opening scene even things which could be shown in the course of the development of the film. As soon as the environment and characters have been introduced, the main topic must be quickly taken up to indicate clearly the basic subject the writer is going to put forward.

Starting the work in such a way that the writer's main topic can be guessed is an inherent requirement of drama. The course of the occurrence, development and conclusion of a dramatic event corresponds to the progression of an important human subject. That a drama begins means that characters who are involved in a subject are beginning to form their relationship. Something which happens between people who are without any involvement in the matter cannot be regarded as the beginning of a drama. The beginning must hint at or indicate an urgent issue, the main and worthwhile subject of the work, while at the same time showing clearly the dramatic relationship between the characters.

If no clue is given to the subject of the story until the first,

second and third reels are over, and if it is difficult to guess the main subject when characters are being introduced in turn, the audience will feel uncertain and their interest will evaporate. The audience will only be drawn in with interest step by step when they can correctly guess the question being raised by the writer and anticipate its solution through the story that begins simply and naturally without being pompous or exhibitionist.

The first part of a film must also give a plain and clearly-defined picture of the times and the relations between the characters. The introductory scene of a film is required to provide a review of the period, social backgrounds, main characters and their relationship, the theatre of their activity, and events. A clear picture of the times and the characters and their relationship is very important in giving the audience a correct understanding of the basic question and involving them quickly in the world of the film.

The period, the social backgrounds, the theatre of activity and the major events which will make up the main story must all be established simultaneously at the start, centring on the introduction of the hero and other leading characters. A novelist is in a position to explain all these facts, but a scriptwriter is not. Subtitles and narratives are sometimes used. but they are not always possible. The introductory part of the film would be prolonged and become boring if all these

things were established separately, namely, the period related to the characters by subtitles, the social backgrounds by narratives, the place by the signboard on a building, and the events by the words of the characters. A clumsy beginning will spoil the effect of the subsequent development of the story.

The beginning of a work must be clear but must not immediately reveal the end. Nevertheless, it is unnecessary to try to hide the end at the beginning in order to keep the audience from guessing it.

The form of the beginning of the work can only be fresh when it conforms with the content of life and the mood. It would be boring if different works all began in the same way, each without any individuality; but it would not be justified to use forms which were incompatible with the content just for the sake of originality.

Generally speaking, there are certain ways of commencing films according to the mood of the works, and these can be used. But it is advisable for creators to invent new forms wherever possible. However, some writers and directors do not pay much attention to the beginning of films, treating them casually, even though they say that the impression made by the opening of a film is important. In fact, they do not realize that such carelessness greatly harms the work.

Films must end convincingly and comprehensively. Ending a film comprehensively means demonstrating the

result of the struggle clearly and reaching a great idea through a wide review of the matter which was raised and dealt with in detail.

Providing a grand conclusion does not mean that you have to think of a high-sounding conclusion to the events. The concluding part of a film must always reveal the idea clearly and profoundly. A work can only have great educational significance when it reaches a clear and important ideological conclusion.

A film can assist people to accept facts, the law of struggle, by making a deep impression on them, only when it confirms in the light of a great and clear idea the question which has been settled through life, through the development of the characters. A work would seem dull and pointless if it made no progress in ideas and left anything unanswered at the close in contrast to the big events set out at the start. So the closing scene must clearly show the result of the struggle of the hero and other positive characters and, at the same time, answer the question raised throughout the work by means of a great and clear idea by giving a true picture of life. It is not enough simply to say that the struggle is worthwhile and honourable. It is only when the real value and nobility of the revolution are confirmed through living that the audience will be stimulated to great artistic excitement. In art no one will accept an idea as an experience of life unless the idea springs naturally from life.



Proper handling of the destiny of all the characters who take part in the representation of the theme is a basic factor in emphasizing the ideological content clearly and deeply. It goes without saying that the hero occupies the most important place in this. But proper treatment of the negative characters who were in direct conflict with the hero not only increases the significance of the positive, but has tremendous educational importance in itself.

The explicit emphasis of the inevitability of the defeat and collapse of the hostile classes who have a harmful effect on social progress is of great force in encouraging people to love justice and truth ardently and admire the revolution and struggle.

In a work which deals with the socialist situation it is desirable to show the new and noble lives of the backward characters after their re-education rather than to end the story with their repentance. In this way the audience will naturally understand how beautiful and fine it is to live in a revolutionary way. The negative people in our era, with the exception of class enemies, have to be re-educated. Therefore, it is necessary to show clearly how the re-educated people make innovations in their work and their lives, through working hard. Doing this is very important in encouraging people to live worthy and beautiful lives by sharply criticizing negative facts and clearly showing the way the negative people

should follow the example of the positive.

Dramatic works usually solve every problem at the climax and rapidly conclude the story; but if there is a need to show the subsequent lives of the reformed negative characters clearly, the story must not end abruptly. To reconfirm, through a vivid picture of events, the basic question which has been clarified in a work is more effective than a hundred words.

In revolutionary works writers must not refrain from providing absolute conclusions on the assumption that these should be left to the imagination of the audience. In particular, works which deal with the question of people's revolutionization, must powerfully lead backward people to re-educate themselves and advance together on the road of revolution. If they only expose people's shortcomings to criticism and do not lead people to follow a truly new life, it does not conform to the spirit of the present revolutionary era.

It is advisable to treat the concluding part of a work in such a way that it will resound with strong political impact and appeal.

A work should always show that the revolution is continuing and that the struggle is developing more vigorously. If it ends in an attitude of cheering and determining to lead a comfortable life now that the struggle has triumphed

and success has been achieved, it will be powerless to inspire people with revolutionary enthusiasm and a fighting spirit.

Even if the struggle is arduous and the sacrifice is great, and even if the hero has become a captive in the hands of the enemy, the work must emphasize that the future of the revolution is bright and that justice and truth are bound to triumph. In other words, it must inspire a firm conviction of victory and the spirit of revolutionary optimism. It is only when the hero can look forward to victory and happiness and the promise of a brighter future as the result of his struggle, that the audience will have a strong desire to fight as zealously as he has done on the road of revolution and be drawn into the world of revolutionary optimism.

If the end of a work is to have a great political influence and be strong in its lingering ideological effect, it must clearly show people the road of future struggle.

In the film *The Flourishing Village*<sup>11</sup> the reporter listens carefully to the revolutionization of the people who have not lived as they should, affected by egoism and selfishness, and says that the struggle for revolutionization and working-classization should be developed in depth in the future. In this way he underlines the Party's policy convincingly. The revolutionization of people is not a task which is undertaken one morning and completed in several days. It is the task of struggle which everyone must implement unceasingly until

the complete establishment of the communist society. By stressing this idea in a natural context in the closing scene, the film impresses the audience deeply. A descriptive conclusion of this kind rouses people to deep thought and gives them great strength to lead a more sincere and sound life.

If it is to have a strong ideological and emotional aftereffect, a film must not drag on monotonously, but wind up quickly. If the film drags on tediously when it has finished telling the story and has nothing more to add, it will dissipate the emotional excitement which has been roused through so much effort. The stronger the lasting effect, the greater the influence which the film will have on the audience.

**THE BEST WORDS ARE FULL OF  
MEANING AND EASY  
TO UNDERSTAND**

Language is the most important means of describing people and their lives. Language is important in literature and art which use it as a means of description, particularly in the art of drama which does not permit direct explanation by the writers.

In a film, the actors' performance, the music, art designing and similar descriptive methods play a large part in describing the characters and their lives. But these are not as effective in directly and vividly expressing the thoughts, feelings, psychological state and mood of the characters as words, nor do they show the ideological content of the work in such breadth and depth as words do.

It is usually said that a film should contain less speech and more action, but action cannot take the place of all words. The fewer words which are going to be used in a film, the better those words must be.

Words play an important part in enhancing the ideological and artistic qualities of a work. Since they are an expression of the characters' thoughts, feelings and psychology, words directly reveal the ideological content of the work. This is evident when we consider what a great effect a few apt words spoken at the right moment can have on expressing the ideological content clearly. By contrast, an inappropriate or badly spoken word can have more serious

consequences than several imperfect shots can do. A single ill-chosen word can distort the character or obscure the theme of the work. One inadequate word can leave a corresponding gap in the film.

Words must be filled with meaning, and should always be clear and easy to understand. A lengthy, crude and intricate mixture of difficult words which lack real meaning is useless. The best words are full of meaning and easy to understand.

Good words can only come from a rich experience of life and deep thought. People's emotions can only be stirred by truth which has been learned through experience and spoken in easy and clear terms to suit the context.

In the immortal work *The Sea of Blood*, the underground political worker from the Anti-Japanese Guerrilla Army explains to Won Nam's mother that a revolution is not something reserved for a special kind of person and that the ill-treated and oppressed poor can only win back the country and avenge their blood when all of them work for the revolution. These words are easy to understand and have a very deep meaning. The political worker speaks truthfully from his heart, convincingly in plain language to the mother who, deprived of her country and even her husband, finds herself at the critical moment of choice: to sit and die in the cruel sea of blood or to stand on her feet and fight. His words are important because they penetrated the depths of her

experience.

A character who has not had a great deal of experience of life can never use the best words. No fine words spoken without being based on experience can convey deep meaning and move people.

The words used in a work can only carry great weight when they are supported by experience and suit the occasion. Words must always be used sparingly and at the right moment. This is the way to make them useful and valuable.

You must not try to invent a smart “golden saying” or use witty expressions in your search for suitable words. Even words which are used frequently in everyday life may or may not be good depending on whether or not writers use them where they are appropriate to the characters and the situation.

A character has only one thing to say, which is appropriate to a given moment and situation. Writers must strive to create words which clearly express the individual features of the characters and are applicable to the actions and situation, and are true and clear as in real life.

A man’s speech is the man himself. His thoughts and feelings, his likes and tastes are all expressed through his speech and so, too, are his job, the extent of his education and his moral and cultural levels. Workers and farmers use

different words, so do the young and the old, because there are differences in their jobs and ages, the extent of their preparedness and, accordingly, in their thinking.

In literature, too, the words must be appropriate to the characters and the particular context. A man's speech must always be appropriate. Words can sound genuine and help to give a clear description of people only when they are in harmony with the characters and their way of living.

The important factor in personalizing words is to concentrate on showing the ideological state of the characters and at the same time portray their psychology and emotions accurately and mirror the circumstances of their lives correctly. Words which are unsuitable for the characters and their lives cannot be the speech of living people and therefore will not carry conviction.

Clear and correct words can also mirror the characteristics of the period and society. Since people are influenced by contemporary ideas, culture and morality, their way of speaking reflects the spirit of the society they live in. Language which is the product of labour and mirrors social life, changes and grows richer as times and society progress. So words must reflect the socio-historical features expressed in the people's linguistic style.

In order to show the life and changes of a given era clearly and accurately, it is necessary to reflect the linguistic life of the



period correctly. If the characters speak a single word which is inappropriate to the period, this will spoil the accuracy of the whole picture, even though the environment, events and objects are skilfully depicted for that time.

Careful selection and use of words which express the socio-political system, economic relations and cultural and moral standards deserve special attention in dealing with linguistic practice in conformity with the period. These vocabularies constitute the basic content of the language of the period and reflect the essence of the social system and the people's lives. So a single word which does not suit the occasion would distort the period and life then.

A writer who is describing the heroic life of the People's Army and the people during the Fatherland Liberation War, must choose the most typical words from their contemporary vocabulary. Of course, he must understand life in those days and show it properly from today's point of view, but he must not create something out of nothing, nor alter the facts, departing from the historical principle.

The words must suit the context. Even words of profound meaning will sound ridiculous or nonsensical if they conflict with the occasion. One and the same idea and feeling can be expressed by different words according to the situation the characters find themselves in, and different things can be described by the same words. As the saying goes, a word may

convey different meanings depending on the way it is spoken.

An apt remark is also logical. Logical speech is the primary factor which makes it understood. Speaking logically means saying things which are reasonable in the context, and consistent with life, ideas and actions. A man's thoughts and feelings arise from a particular cause, and when they are firm in his mind they are expressed in words. Therefore, words are not spoken without setting the period and place nor are they used carelessly without reason.

A man has to assimilate certain ideas and feelings from life around him and his own experience, before he speaks. A man of normal thinking and action is in the habit of speaking logically in this way. So he does not pay particular attention to the logical process of speaking. But everyone uses his sense to convince the hearer that his words are consistent with the facts, that they are reasonable and agree with the moral concept.

Words should be colloquial, short and full of meaning.

A film which is a dramatic art must correctly choose and aptly use words and actions and other means of description in expressing the ideas and feelings of the characters. In this regard, words, in particular, must be used only when they are essential, that is, when they cannot be replaced by the characters' actions or any other means of description. Repeating things which could be understood without expla-

nation or dealing at length with something which requires a single word, will only hamper the attempt to emphasize the point of an idea and make it more impressive.

A word has connotations beyond its obvious meaning. A talent for conveying the greater meaning beyond the obvious meaning can only be seen in those writers who know every aspect of the significance of life and can express them briefly. It can be said that a word capable of standing in place of ten and an ordinary expression capable of throwing fresh light on the truth can constitute an excellent language of art.

Even a single word which the characters use in their daily life must suggest a great deal. A work may need to explain an event or action by words. In that case it is advisable to say things that can suggest the innermost of people, their past and future rather than give a direct explanation of what can be seen. This is the way to write and convey a great deal of meaning.

One word of great weight which is spoken after deep thought is more powerful, sensible and impressive than ten or a hundred casual words. A diffuse expression contains few useful words. A verbose man is apt to use empty words, and empty words will prove false and result in making the man pompous. Commonplace and senseless words in a film relax the dramatic tension and spoil the content.

The careless use of archaic or vulgar words or crude

expressions, though colloquial, degrades the quality of the work. The words of the positive characters in any work must express their thoughts and feelings elegantly and also agree with the aesthetic tastes of the period and sound morally ennobling.

Communists are revolutionaries who wipe out everything which is outdated and create new things continuously, and as such they are sensitive to the spirit of the times and are always exemplary in their speech. As they value justice and truth, they do not use empty words. As they are frugal and cultured by nature, they do not use vulgar and senseless words.

Describing workers as crude and Farmers as rough in their speech for no reason shows that the author is ignorant of the beautiful and noble spiritual world of the working masses, the real masters of the new era, and that his own cultural standard is low.

Generally speaking, language retains remnants of outdated things most of all, and these do not disappear in a day or two. These remains of outdated language, along with the survivals of obsolete ideology, can be removed only through tireless education and struggle. So archaic words, though colloquial, must be identified and eliminated quickly.

Through the thorough implementation of the Party's policy for the development of our socialist national language, the work of replacing ideographic and borrowed words with

our own words and refining our language to make it more beautiful is proceeding successfully. Language is making rapid progress particularly in step with the establishment of a new socialist way of life which is agreeable to the basic character of the working class in all spheres of the economy, culture, ideology and morality. Therefore if writers are to use words which suit the characters and their lives, they must rely on the rich and diverse linguistic life of the working masses, the builders of socialism.

It is the popular masses who create and develop language. Indeed, they are masters of language who create and develop most beautiful, elegant and forceful words. The people's speech is easy to understand, clear, profound and rich in meaning. Words which are unintelligible and distasteful to the people are the product of ignorant men. These words cannot arouse the sympathy of the people nor will they last for long.

Writers can create excellent words which can be understood and accepted by the masses only when they discover and choose noble and beautiful words from the unfathomable source of the popular language.

Words of Korean origin are basic to the popular language.

As the leader said, our language has distinctly rising and falling inflections and good intonation, is fluent and sounds very beautiful to the ear. Our language is so rich that it is capable of expressing any complex idea and delicate feeling,

can stir people and make them laugh or cry. It is also highly effective in educating people in communist morality, because it can express matters of courtesy with precision. In their work, therefore, writers must preserve and use more of our own words which are beautiful and elegant and rich in meaning, so that people will learn to appreciate the fact that those who have a good command of their national language are highly cultured and patriotic.

The words of the heroes and other positive characters in art must be derived from the cultured language which conforms to the new era and new life. The words which are used not only play the role of helping people understand life but have a great effect on their linguistic education. Writers must pay particular attention to each word used by the characters and create beautiful new words which are agreeable to the aesthetic feelings of the period so that the working people can follow their example.

Coining new words is a task which needs the greatest sense of prudence and responsibility. An impolite and preposterous word can enter the lives of many people, dull their sound minds and induce them to do unpleasant things, whereas militant, beautiful and cultured words have a great influence on raising their ideological and moral qualities and on establishing the socialist way of life.

In the creation of new words, it is important to draw the

line of the working class firmly and thoroughly implement the principle of serving the people. The new words which will serve as examples for the people must harmonize with the tastes and emotions of the working class and be easy for the masses to understand and simple to use. The indiscriminate use of words which are obscure and complicated in meaning and harm the people's sound ideology, or the introduction of such words in literary works to satisfy the writers' own tastes, must never be tolerated.

Writers must always remember that they are communicating with the people. When they write even a single word, they must stand where the people stand. The best words are excellent because they are liked by the masses and are very effective in enlightening people. Good words can be found in the lives of the people. That is why writers must take a humble and earnest approach to the popular language, examine life and learn diligently.

### **THE MOOD MUST BE EXPRESSED WELL**

How to determine the mood of a work is always a problem in literary and artistic creation.

Literary and art works have different emotional colours because they show life by means of real characters with feelings. This is explained by the fact that these works represent different lives in different forms and that their authors differ from one another in their personalities.

The mood of a work means the shades peculiar to the images which clearly show emotional life in their true colours.

The particular impression of an image is mainly intensified by the mood. The clearer the mood of a work is, the more unmistakable the specific features of the life represented are. A work without the individual stamp of the image cannot make a deep impression even when the content is excellent.

The mood is an element which cannot be ignored in the truthful representation of life. The truth and naturalness of images depend on how the mood is set for the description of life. The more accurate the mood is, the more apparent the features of life are and the clearer their expression is.

Writers who deal with the situation today ought to describe the lives of our working people in a bright, cheerful and hopeful light. The pulsing spirit and emotions which fill our people's lives, spring from their fine and ennobling



thoughts and feelings and their happy and worthwhile lives.

In the exploitive society, the working people, the overwhelming majority of the population, live in low spirits, with worries and anxiety because they are poor and have no rights, whereas in the socialist society where the people are masters of the country, the working masses display their Chajusong and creativity at all times and their lives are becoming happier and more prosperous every day. Therefore, to describe the lives of the working people of our time in gloomy and unsettled emotional terms would distort the situation.

It goes without saying that the emotional colouring of life cannot be defined in general terms because it is something definite and delicate. Different works which show life even in our socialist situation, describe different aspects of life. So their moods must be different. But the works which represent today's happy and worthwhile lives must overflow with happy feelings.

The mood is also a factor in showing rich and diverse images. Literary images grow rich and colourful as writers portray life from various angles and in different forms and by different methods. Even in dealing with the same life, different writers describe its different aspects in their own distinctive ways. This explains how new works are produced.

A writer who is incapable of expressing the mood clearly is no true creator. The mood can only be expressed correctly by

creators who have attained a high level of artistic skill. But some creators do not pay much attention to the mood of their works. Their products are coarse, offensive to the eye, vague in content and cannot move people deeply.

The way of determining the mood is connected with the basic attitude writers adopt in understanding the life which they intend to show before they choose the means and techniques of expression.

The mood of literary and art works must first be defined in accordance with the way life actually is.

The mood is not something which a writer sets according to his own wishes. His individuality must also be based on reality and find expression in an elegant and vivid description of life. So he must pay due attention to recognizing the essence of life and making the characteristics clear in order to gain a deep understanding of life and show it in a particular mood.

Basing the mood of a work on life means that the characteristics of the mood should be derived from the essence of life. Writers must clearly show the essence of life and the main current of its development in any form of work. They must not blur the main trend of the development of the period and of life and their essential characteristics by arguing in favour of something psychological or lyrical.

The mood of literary and art works must be based on life, but it does not automatically express itself even if the life is

presented factually. A writer re-creates life artistically in his work, and this is a descriptive process by which he eliminates from the story what is inessential and vulgar and gives prominence to what is typical, beautiful and noble. In the course of this, the life about which he is thinking, gains emphasis in its unique shades.

He will not be able to represent any mood if he shows life exactly as it is, allegedly to preserve the natural colours of life. Only when he correctly understands the emotional colours radiating from life and unifies all his images by drawing on them can he describe life in a specific mood and emphasize its essence. The mood which is based on life can only last when it is made distinct and vivid by the writer.

The mood must be determined on the basis of life and also in accordance with the educational purpose of the work. The mood is not needed to show off the form, but to express the ideological content of the work correctly and increase its educational value. Without a definite educational creative purpose it would be difficult to define the mood properly.

But there is a tendency to play down the need to express the mood to meet the educational purpose of the work which is being created.

Suppose that one is going to produce a film which deals with the re-education of an official who thinks himself exemplary both in and out of work, but is not so, in fact. Here

the problem arises of how to determine the mood of the piece. If the work is simply defined as a comedy because there is something comical in the man whose actions are at variance with his intentions, there will be a great dissimilarity between the creative purpose and the image produced.

If the work is going to deal with the question of the revolutionization of people, and particularly an official in a responsible position, the story itself must proceed thoughtfully. The mood must be defined in such a way that the audience will learn an important lesson from the picture of the official who makes a serious mistake in work and life because of his complacency. If the writer should try, instead, to trigger off laughter at important points in telling the story, the image will deviate from the right course and the work will not achieve its educational purpose.

Literature and art are powerful weapons for ideological education in the hands of our Party. It is inconceivable to talk about the mood of works if we depart from this noble mission of literature and art. The task of each work is defined by the specific features of life and the requirements of the revolution. Only a correct artistic fulfilment of this task can give prominence to the ideological and artistic characteristics of the work and enhance its learning and educational role.

A writer can only direct his attention to the question of importance in the revolutionary education of people when he

sees life with a high degree of political sense, even when depicting the vigorous struggle on the labour front, instil sound ideological consciousness in people even when describing the world of human feelings and emphasize the revolutionary spirit which overcomes everything which is outdated and advances life, even in a humorous outburst.

The mood of literary and art works is also greatly influenced by the character of the heroes, and the conflicts and plots.

The character of the hero directly sets the mood throughout a literary work. The basic factor in the definition of the emotions is represented by the thoughts and feelings of the people who create the situation. The emotional sentiments of the life created and led by the people depend on whether their ideological and emotional state is sound and beautiful, or backward and rotten. This is why the ideological and emotional state of the characters, and particularly the hero, constitutes the basic factor which sets the mood.

In order to understand the mood correctly it is necessary to recognize the qualities of the conflicts and plots clearly. Conflicts define the mood of a work in the sphere of people's social relationships, whereas the plot does so as a means of describing life.

If a writer does not rely thoroughly on life in working out his plot and solving the conflicts, he may fall into formalism

and replace the mood with a mere show of form or make the mood itself uncertain.

The mood of a literary work must be harmonious throughout. The lives of the people who are being described have definite purposes and orientations. The growth of a man to be a revolutionary in the course of practical struggle, for instance, is founded on a revolutionary life, and permeated with noble thoughts and feelings such as faithfulness to the revolution, an indomitable fighting spirit, confidence in the future and optimism. This is the reason why the mood should be harmonious throughout on the basis of the principal characteristics of life.

A writer can only harmonize his work by means of emotional colour, while at the same time developing the story in a clear and interesting way, when he has worked out a systematic plot capable of representing the basic qualities of life.

He must concentrate on the main factor in the maintenance of the mood of his work and subordinate everything else to it harmoniously. If he begins to paint the hero's life in bright and cheerful emotions, he must preserve the colour well and subordinate the different tints radiating from the lives of the other characters to making the basic line prominent. Of course, it would not do to simplify the images of his work or make them monotonous, preoccupied with the features of the

character of an individual. Laying emphasis exclusively on the revolutionary aspect of the life of a revolutionary allegedly to stress the basic characteristic in the description of his life would make it impossible to depict the various features in a diverse way. Maintaining the consistency of mood does not mean preserving just one feature of the character. The consistency of the mood can only be attained through the creation of an original colour of the images by forcefully carrying forward the basic features of the characters and the main current of the development of life while at the same time harmoniously combining various important aspects of the characters and their lives.

In maintaining the continuity of the mood, it is also necessary to pay particular attention to the emotional feelings revealed in the relationships between the hero and the other characters. Even in a legitimate drama, the negative characters are often shown in a comical way because of their inherent nature. But the mood itself must never be broken by putting undue emphasis on the tints of individual descriptions which contrast with the mood of the work.

A reckless bias towards the line of any one character because of its brilliance, and the resultant emphasis on the complexion of the secondary line would interrupt the flow of the mood of the work and conceal the main emotional colour which has to run through the work. Since it is related to a

definite artistic convention, the mood must grow clearer with the development of the story.

The mood of a work must conform properly with the characteristics of the genre and also be in tune with the requirements of the period and the tastes of the people.

Many works of legitimate drama and light comedy are produced to reflect the socialist situation. If each of these works has no individuality of mood and distinction in its genre, it will be unable to win the audience. It would be ridiculous for serious dramatic films to try to provoke laughter without reason or to shoot a host of thrilling scenes usually found in detective films, just for the sake of making the story appear interesting. It would be dull and boring if only serious things were mentioned in a comedy film which is supposed to provoke continuous laughter caused by inconsistencies in human ideas and feelings, by disparity between thought and action and by the difference between intention and result.

The mood cannot occupy a place of its own, independent of the basic requirement, for instance, of a legitimate drama or a comedy. In both cases, the mood must have a specifically emotional colouring effect on the fulfilment of the needs of the genre.

Creators must pay particular attention to preserving the mood in order to produce works of excellent ideological and



artistic quality and also to exploring and perfecting the mood which accords with the characteristics of real life and agrees with the sentiments and tastes of our people.

The mood of literary and art works is not completely fixed; it is constantly changing and developing by acquiring historical features.

Take the legitimate drama, one of the basic genres. It has acquired a series of characteristics in representing the situation in our country today when socialist construction is developing in depth and the revolutionization and working-classization of the people is being accelerated. Our legitimate plays deal mainly with the working masses, the masters of the times, and extensively show historic events of great socio-political importance. Moreover, the works of this genre which deal with the struggle to overcome the survivals of outdated ideas which linger in people's minds, represent the internal seriousness of dramatic conflicts rather than their external intensity.

Writers must describe the worthwhile struggle of our people for the revolution and construction in a clear new mood which conforms to the demand of the new era and the aesthetic tastes of the people and thus steadily bring literature and art up to the level of the developing revolution.

Nature may create scentless flowers, but every artistic product of man's aesthetic ideals must always emit a unique

emotional fragrance.

## **ORIGINALITY IS THE ESSENCE OF CREATION**

Creative work must always be original. It is only when each artistic work shows originality in describing the infinitely diverse and complex situation that it can have a greater emotional influence, which is unique to art, on people's education.

Repeating what has already been said by other writers, without any creative originality, cannot cultivate an ability in the minds of people to think independently, see the complex and diverse situation correctly and transform society, and it cannot inspire them with creative enthusiasm. Literature and art must be original; this is the natural requirement of their mission to nurture the independent and creative spirit in people's minds and lead them to fulfil their role as masters of the revolution.

Art is only interesting when it is original. Nothing can be more dull than a book which contains nothing new and has no individual features. Art cannot be forced upon people. It must attract people instead of seeking out an audience. An audi-

ence will gain nothing from a production if it is forced to watch.

Art must always be varied and original.

Just as men and their lives vary, so must art which reflects real life vary; since every thing and event in the world has an individual and real existence, art which describes it must also be real and specific.

Writers and artists who understand and describe life are all individuals. Because they have different ideas and feelings as well as lives and artistic experience, creators must show their own individuality in their observation, analysis, evaluation and description of life. If writers with different creative personalities produced similar works, that would mean that they had failed to see life through their own eyes and describe it in their own way.

A hundred writers should produce a hundred works which are individual and different in content and form. If everyone wrote exactly the same way without creative individuality, a hundred writers would not be needed to produce a hundred works.

We need a diversity of works with different features, not stereotyped ones.

Artists can only make a real contribution to the period and the people by creating original works. The famous artists were all ardent patriots and staunch fighters who served their

country and people devotedly as original creators whom no one could match.

Creative originality is what enables artists to make an independent contribution to the development of literature and art as well. A writer must always hew out an original creative path, discovering something new every time he writes. The history of art progresses through ceaseless creative pursuit on the part of the artists. Only when he creates original images can a writer help the development of literature and art and make a valuable contribution to the treasure house of human culture.

Creativity is naturally original and not repetitive. Originality is the essence of creation.

Creating original images means having a keen eye for the lives and struggles of people and understanding new and important issues which arise therein, and solving them in a particular way. A writer who takes a schematic approach to life and tries to show it according to a preconceived pattern, will not be able to discover important new subjects in life, nor will he be able to create typical images, even if he does discover them. Formality or a pattern means the death of art.

The originality of images depends on their creators. If a writer does not continue to observe life through new eyes and fails to discover new and important things in it, he will be unable to create a world of original images no matter how

often he is advised and urged to select original seeds, to represent the theme in an original manner, to describe the characters in a fresh way and so on. No one can take the writer's place in creation.

Creative originality can only be attained when the writer's creative individuality is clear. Only those who can see life with their own eyes and describe it well on the strength of their own singular artistic talent and skill, are capable of producing original images.

Writers' originality finds expression first of all in their ability to see and accept the facts in an original way. They all see the facts, feel them and understand them and show them in their own ways. Even when different writers deal with the same fact or event, the results are different. This is explained by the fact that they all observe, judge and describe the varied and complex processes of life in their own ways.

A writer's outlook on the world is the basic factor which conditions his creative individuality. On the basis of his ideological point of view, he understands the facts, discovers the meaning of new subjects and creates images.

Writers' creative experiences, artistic tastes and preferences also have a major effect on their creative work. Writers who are used to describing life in the form of a legitimate drama by dealing with serious problems and making a sharp analysis of them in a serious way, usually

choose to describe life from that angle and in those colours. Writers who are used to giving clear-cut solutions to social problems in a humorous way often produce works in this style. They should not be blamed for this.

What must be guarded against here is the bad practice of decrying the importance of the writers' outlook on the world by simply attributing their creative individuality to formal aspects. An artist's creative individuality can only prove its worth when it serves as a factor in strengthening the revolutionary character of our literature and art and in representing the ideological content of his work at a high level and in an original way. The bourgeois critics' malign slander that socialist art is "not varied" because of the same world outlook, is, in fact, only a sophistry aimed at emasculating the ideological force of artistic works by deliberately ignoring the significance and role of world outlook in the manifestation of the artists' individuality.

Writers' originality in creative work is also expressed in the manner of artistic thinking to explore and discover new things. Some writers delve into the heart of everyday life and discover in a particular way what new and beautiful things are coming into existence, while others discover them mainly in stirring lives involving fierce struggles. It is impossible to say which is better, provided that both vividly portray the essential characteristics of the facts; it does not matter from

what angle or motive they look at life. Writers must use all the artistic possibilities and delve into life through more diverse aspects and at various moments in order to draw profound pictures from its diversity and richness.

Describing new things requires no less originality from writers than discovering them. The process of portrayal needs, in effect, a high degree of skill on the part of writers. So in the process of doing this, writers must show original skill in resolving artistic problems.

The general principles of creative method do not show writers specific means of displaying their originality. The more original a writer is in the application of the general principles of the creative method of socialist realism to specific lives, the higher will his creativity be raised, and the fuller will his creative individuality blossom.

Creative individuality must first be expressed in the selection of seeds and in their particular artistic representation.

A writer who has chosen his seed must create an image with particular features, which conforms to the seed. If the theme and characters are hackneyed, while the seed is fresh, this means that logic has already been distorted. Since the theme cannot be determined apart from the seed, a difference between seed and theme means that the latter has not been derived from the former but brought from elsewhere or that it

is a separate idea.

At some time in the past, creators tried to produce two films in succession dealing with the dignity of work in the socialist society. At that time we pointed out that a film which had a barber as the hero had already dealt with this problem on the basis of the seed that no job for the welfare of the people in the socialist society is mean and that there was no need to take up this question again, whether it was going to deal with a shoe repairer or a park manager. We added that the proposed film which had a park manager as the hero would be able to present a new theme if it changed its orientation to the development of a valuable new seed which showed that the love of a single tree is love of the country, and if the character of the hero was described accordingly.

It is impossible to work out a theme in a fresh manner, however hard a writer might try, unless he discovers a new seed. Working out a theme in an original way means determining the theme correctly, based absolutely on the seed and developing it to give it a definite artistic and political meaning.

Originality can only be genuine when it is expressed in both aspects—determination and depiction. In an artistic work all determinations and all descriptions must be novel, original and individual. This is the way in which every piece can be made original and different from others in the seeds,



ideas, characters and lives involved.

Originality in the creation of images becomes distinctive in the process of generalization and individualization and finds its true expression in the techniques and skill of description. A writer must not stray from the principle of creating typical images, but he must be free to vary the use of his techniques. This enables the writer to imagine freely on the basis of real life.

In order to create original images it is also necessary to make effective use of the means, techniques and skills of description without making them banal. The ability to use them in an original way ensures an original representation of the idea of the work. Even if a new seed has been discovered, it will be impossible to develop it into an original idea without the ability to show it as a new and original image.

As far as the means and techniques of description are concerned, there are no completely special means and technique reserved for different writers. These are general and common; they are common weapons for writers. The point is what they are used for. This explains why the same means of depiction results in different styles amongst different writers. These styles are the peculiar features expressed in their attitudes to life and in its artistic understanding and representation.

Only when he has a good command of the means and

techniques of description, can a writer have the freedom of making full use of them as he requires, and acquire his own style of using them. A man who is inexperienced or awkward in the use of a saw or a plane, can only imitate others by watching how they use them. This is also true of a creative writer. Imitation will result in formality and the following of patterns. Needless to say, no originality can be displayed by a writer who is committed to an established pattern.

A writer must not persist stubbornly with his bad habits on the excuse that he is preserving his originality. He must preserve his creative originality, but that is not an end in itself; it is aimed at producing a great many diverse and original works for the education of the people. So a writer's originality must always match the masses' aesthetic desire for beautiful and noble things and be acceptable to the people. If a writer develops purely personal tastes or bad habits, he will not only debase the cultural level of his products but exert a bad influence on people.

The individuality of the artist characterizes the quality of the image and augments the artistic force of his works. This individuality can only be justified by his achievements. There can be no individuality divorced from clear images. Therefore, individuality in creation must be thoroughly subordinated to solving the questions in such a way as to raise the ideological and artistic quality of works.

Writers must not establish a pattern and bind themselves to that stereotype. Individuality must be expressed in originality which must, in turn, further increase and enhance individuality.

Man is naturally individualistic. But an artist's individuality is a creative individuality expressed through his artistic work rather than a personal individuality. A writer reveals his ideological opinion and attitude, artistic views and cultural standard, and his feelings and emotions in the course of his creative work. The combination of these elements exactly expresses his creative individuality through his work.

Not all artists are endowed with creative individuality. It only belongs to those creators who have acquired a high level of political understanding and artistic qualities. This is a major element which characterizes the qualities of excellent artists. That is why artists must raise their creative individuality through unremitting effort and enthusiastic enquiry. Those who seek to test their talents and try their fortune in art because they consider it to be a fascinating job, will never become fine artists.

Individuality for individuality's sake, the so-called "individuality" which seeks popularity for the sake of money and fame, has nothing in common with creative individuality which produces genuine art. But modern bourgeois art

advocates individuality for individuality's sake and cripples a large number of artists and makes them slaves of money every day.

The creative individuality of writers and artists can only flower fully in a socialist society. The socialist society which has finally been freed from the restriction of individuality by repressive power and from encroachment upon human rights by money, provides all the conditions and potentials to respect artists' individuality truly and give rein to creative originality at all times.

## N O T E S

1. *A Worker's Family*—a People's Prize film produced by the Korean Film Studio in 1971.

This two-part film shows how miners work to carry out the magnificent programme of the Six-Year Plan proposed by the Workers' Party of Korea at its Fifth Congress (November 1970). It shows the mine-lot leader Gwang Rok's family who revolutionize themselves in the course of this worthwhile work, by ridding themselves of remnants of outdated ideas and making innovations in mineral production as befits members of the working class, the progressive class of our times. Generations grow up to be revolutionaries who are loyal to the great leader. p. 20

2. *Five Guerrilla Brothers*—a trilogy produced by the Korean Film Studio in 1968. This People's Prize film gives a fine description of the revolutionary history of the anti-Japanese armed struggle organized and led by the great leader Comrade Kim Il Sung, and deals with the historic events which took place from 1933 to the spring of 1939. Concentrating on the historic events of the armed struggle which was vital to the development of the Korean revolution, the film gives a lifelike description of the live O brothers who grow to be typical revolutionaries in this great fight, as well as the path traversed by the Korean revolution. p. 23

3. **The class and mass lines**—the political lines which are maintained by the Workers' Party of Korea.

The class line is one of the fundamental principles of the activity of the working-class party which fights for the working class, the leading class of the revolution, and in defence of its class position.

The mass line is one of the fundamental principles of activity of the working-class party, which fights for the masses and carries out its revolutionary tasks by giving full rein to the strength and creative wisdom of the masses.

In order to achieve its historical cause, the working-class party must properly combine the class line with the mass line. p. 31

4. *The Sea of Blood*—a classic play created and performed during the anti-Japanese armed struggle which was organized and led by the great leader Comrade Kim Il Sung.

During the arduous armed struggle the respected leader wrote the script of *The Sea of Blood* and directed its production in every detail. The play shows an ordinary Korean mother who suffers bitter hardship and trials under Japanese occupation until she becomes a revolutionary in the fight against the Japanese imperialists. In this way the play proves the truth that where there is oppression, there will always be resistance and revolutionary struggle. *The Sea of Blood* also clearly shows that every one had to fight if they wanted to defeat the Japanese imperialists and liberate their country.

In 1969 the Korean Film Studio produced the film version of this masterpiece with the same title, and in 1971 the Pibada Opera Troupe staged the revolutionary opera *The Sea of Blood* which was also adapted from this play. p. 34

5. **Revolutionization and working-classization**—an important task which the working-class party and state must carry out after the establishment of the socialist system. Revolutionizing people means eradicating the remnants of old ideas and arming them with communist ideology, so that they will become ardent revolutionaries and men and women who have a real revolutionary world outlook. Working-classizing means that the working class which has seized power transforms society in accordance with its own pattern in every sphere of the economy, culture, ideology and morality. In other words, it means raising the ideological level of all members of society

and their technical and cultural standards to those of the working class and establishing single all-people ownership of the means of production by transforming cooperative property into public property. In this way, class distinctions between the workers and the peasants will be eliminated and all social relations reorganized completely on the pattern of the working class.

p. 38

6. **The Fatherland Liberation War (June 1950-July 1953)**—the just war of the Korean people to repulse the invasion of the US imperialists and defend the freedom and independence of their fatherland, and an anti-imperialist, anti-US struggle against the allied forces of the US imperialists and other world reactionaries.

The US imperialist aggressors, the sworn enemy of the Korean people, and their stooges the Syngman Rhee puppet clique turned down the realistic and reasonable proposal of the Democratic People's Republic of Korea for peaceful national reunification, and launched a surprise invasion of the northern half of the Republic at dawn on June 25, 1950. The US imperialists brought millions of troops to the Korean front, including one-third of their ground force, one-fifth of their air force, most of their Pacific Fleet, the troops of 15 satellite countries and the south Korean puppet army as well as large amounts of the latest weapons and equipment. Moreover, during the Korean war they resorted to the most brutal ways and means of warfare including bacteriological weapons. However, rallied closely behind the great leader Comrade Kim Il Sung and under his wise leadership, the Korean people inflicted an ignominious defeat upon the US imperialists and their stooges and won a historic victory,

p. 61

7. *The Flower Girl*—a film adapted in 1972 from the classic drama of the

same name written and performed under the guidance of the great leader Comrade Kim Il Sung in 1930, during the anti-Japanese revolutionary struggle.

Through the miserable life of the heroine, Ggot Bun, and her family, the film gives a true picture of the wretched lives of the Korean people under Japanese imperialist colonial rule and shows convincingly that revolution was the only way for them to free themselves from this tragic lot.

This film was awarded the Special Prize in the 18th world film festival in 1972. p. 62

8. *We Are the Happiest*—a film produced by the Korean Film Studio in 1970. It gives a balanced description of the happy life of the Korean people under the socialist system, the flowering arts of Korea and the ever-changing beautiful appearance of the country, It is a musical film of a new style in which a story of political and educational value is skilfully combined with music and dances. p. 81

9. *When We Pick Apples*—a film produced by the Korean Film Studio in 1971. Through the descriptions of Jong Ok, the heroine, and other young men and women, the film gives a lifelike picture of the worthwhile labour of the cooperative farmers who work hard to increase the production of fruit and processed fruit. This is an artistic representation of the worth of young people's lives. p. 88

10. *The Fate of a Self-Defence Corps Man*—a film adapted by the Korean Film Studio in 1970 from the revolutionary drama of the same name which was created and performed during the anti-Japanese revolutionary struggle organized and led by the great leader Comrade Kim Il Sung. The film deals



with the story of oppressed and maltreated poor young villagers who are deceived and forced by the wicked Japanese imperialist aggressors to serve in the “self-defence corps”, a reactionary repressive organization. At first they lead a shameful life, working against their fellow countrymen, and then are gradually awakened to national and class consciousness. Finally they rise in revolt against the Japanese aggressors and their stooges and destroy them before going to join the Anti-Japanese Guerrilla Army. p. 100

11. *The Flourishing Village*—a People’s Prize film produced by the Korean Film Studio in 1970. Through the revolutionization of the family of a cooperative farmer Byong Chol, the film shows how the farmers, after the completion of the socialist cooperative movement, root up surviving outdated ideas handed down from the exploiting society, reform themselves, their families and their villages on revolutionary lines and build a modern socialist rural community where all the people are united and live in happiness. p. 110

*Printed in the Democratic People's  
Republic of Korea*

KIM IL SUNG and KIM JONG IL e-library

Korean Friendship Association (KFA)

[www.korea-dpr.com](http://www.korea-dpr.com)