

***LET US MAKE NEW ADVANCES IN THE PRODUCTION OF
REVOLUTIONARY MOVIES***

A Speech to Creative Workers and Artists of the Motion Picture Industry
February 26, 1966

Great advances have been made in the motion picture industry over the past few years. This has been seen mainly during the job of implementing the very important tasks proposed by our great leader in his classic works. On Creating Revolutionary Literature and Art and Let Us Produce Many Revolutionary Films Contributing to Revolutionary Education and Class Education. And many good films with a high ideological and artistic quality have been produced. The films, The Path to Awakening, The Young Vanguard, My Counter, The Whole Family Is Active, Namgang Village Women and The Bell Is Ringing are good productions capable of helping greatly to promote a revolutionary education and class awakening of the people. We must continue to advance with film production, without resting content with our successes.

As the great leader has instructed, we have established the socialist system only in one half of our country, while the south Korean people are still under the colonial rule of the US imperialists. In order to achieve the historic goal of national reunification, by driving out the US imperialists from south Korea, we must work more efficiently in three directions. In other words, we must improve the work of preparing strong revolutionary forces in south Korea through the education of south Korean youth and other people, improve the work of speeding up the building of socialism and strengthening the revolutionary forces in the northern half of Korea and improve the work of cementing solidarity with all international revolutionary forces. The creative workers and artists in the field of motion picture making must pay deep attention to the production of revolutionary movies of high ideological and artistic qualities that can make an active contribution to the fulfilment of these three revolutionary tasks which are facing us.

No art is more influential in the revolutionary education of people than movies. Motion pictures are the most popular and mobile of the arts; they can be shown quickly to a large audience, any place and any time. Since movies are a visual art using screens, everyone can easily understand their message. The motion picture is a mixed art which incorporates the characteristics of other arts such as literature, music and the fine arts so developing it preferentially is very important in developing literature and art in general. That is why producing many revolutionary movies of high ideological and artistic qualities is important in enhancing the militant function and role of literature and art as an ideological instrument for the people's revolutionary education.

Today, the Party and the popular masses expect a great deal from the motion picture industry. However, our movies are not meeting the expectations of the Party and the people or the needs of the times and our real circumstances. In order to ensure that our cinema art will meet these needs and make an active contribution to the people's revolutionary education, we must make a fresh advance in the production of revolutionary movies.

If we are to effect a fresh advance in the production of revolutionary movies, we must designate the proper direction of the contents of movies and find correct solutions to this matter.

How to designate the direction of movie making and how to find solutions to this problem are very important in creating and developing revolutionary literature and art to meet the needs of the times and the people's aspirations. If we are to develop literature and art properly in keeping with the needs of the times and aspirations of the people and to make literature and art a powerful weapon for Party ideological work, a working-class party must first indicate the subject direction clearly and develop the work of creating literature and art forcefully in this direction. Only then can literature and art become true literature and art which belong to the Party and to our people, and then a revolutionary advance can be made in creative work.

After deep consideration of the position of subject matter and the importance of the question of subject matter in the creation of literature and art, the great leader clearly indicated the direction of subject matter to which our literature and art must adhere. The subject direction indicated by our leader for our literature and art encompasses the anti-Japanese revolutionary struggle, the Fatherland Liberation War, the south Korean revolution and the struggle for national reunification, the struggle for the building of a new society after liberation and for postwar reconstruction, and the struggle for the socialist revolution and construction, in short, the whole content of our people's revolutionary struggle and construction. It is only when our literature and art adheres to the interests of our Party's revolutionary struggle and socialist construction as the main motif direction that it can reflect truthfully the vibrant spirit of our times and become revolutionary literature and art that can meet the aspirations and needs of all the people.

Writers and artists must stick to matters of our Party's revolutionary struggle and socialist construction as the main subject direction and also develop new, significant contemporary topics in keeping with the constantly changing environment and with our Party's intentions. Only then can our literature and art reflect the political requirements of the Party sensitively, give correct solutions to important questions being raised by reality, strengthen their revolutionary character and enhance their cognitive and educative role.

The workers in the field of literature and art must study in depth what is the fundamental question that our literature and art must solve in the creation of revolutionary works. When I recently met renowned

veteran writers, I talked to them about the fundamental question of socialist literature and art which serve the revolutionary cause of the working class, the question that arises when fulfilling their noble mission entrusted to them by the times and the revolution, and about how to find solutions to the question.

The fundamental question that our socialist literature and art must solve is to develop a new type of revolutionary literature and art that depict the leader.

To create the image of the leader is the inevitable requirement emanating from the mission of socialist and communist literature and art which regard loyalty to the Party as their lifeblood. The important mission of socialist literature and art is to embody the leader's revolutionary ideas and serve to accomplish the leader's revolutionary cause. To do this means making a genuine contribution to the revolutionary struggle of the working class and to the cause of building socialism and communism.

There may be many ways of furnishing people with the leader's revolutionary thoughts and educating them to support his revolutionary cause. However, the leader's image can, with a strong influence which no other images can exert, implant his revolutionary thoughts in people's minds, encourage people to follow the example of his great personality and inspire them to possess intense loyalty to him. The Party loyalty of socialist literature and art also finds its noblest expression in its loyalty to the leader. In order to train people to be workers unfailingly loyal to the leader, it is essential to find a clever solution to the question of creating the leader's image so as to show his greatness impressively.

The creation of the leader's image is the most important matter now in the creation of works dealing with revolutionary traditions. It would be impossible to talk about our Party's revolutionary traditions apart from the glorious history of the great leader's revolutionary struggle. The subject matter relating to the revolutionary traditions is, in essence, the content relating to the leader's immortal revolutionary history, the content that reflects the historical facts of the anti-Japanese revolutionary struggle organized and developed under his wise leadership. Therefore, the creation of the leader's image is the noblest of tasks in the creation of works which are based on revolutionary traditions.

Our leader is a legendary hero who led for twenty years the anti-Japanese revolutionary struggle to victory and achieved the cause of national liberation. He is an ever-victorious, iron-willed brilliant commander who, in the three-year-long Fatherland Liberation War, defeated the US imperialist aggressors who were boasting that they were the 'strongest' in the world. He is the greatest man in the world who by his wise leadership of the socialist revolution and construction has created a strong socialist country in an Eastern colonial land. No work is more important for our writers and artists than to praise highly our leader.

The state of affairs in the field of literature and art, however, shows that there are not only a small number of works that have described

our great leader, but also very few of those now in the process of production deal with him. No work has yet been produced that excels the epic Mt. Paektu written by Jo Ki Chon in the days immediately after liberation.

Cinema art is still a virgin art when it comes to the matter of depicting the leader. It is very difficult and complex for the cinema, a mixed art, unlike literature or fine arts, to create a good image of our great leader. The work of creating the leader's image requires a creative force qualified politically, ideologically, technically and practically to cope with the responsible, historic task as well as ample material and technical conditions. Due to the lack of sufficient conditions for the creation of the leader's image, cinema art has been unable to advance the matter of creating the leader's image and reserved it as a future task for a long time. We cannot allow ourselves to put off this noble task any longer.

The creation of the leader's image is the mature requirement of the times as well as the unanimous aspiration and wish of the people. The creative workers and artists in the motion picture field must make unremitting efforts and inquiries to meet the requirement of the times and the people's unanimous aspiration for the creation of the leader's image. We must produce many works describing impressively the leader's glorious revolutionary history, his immortal achievements and noble virtues and contribute actively to educating all the people, including young people and children, in the leader's revolutionary thoughts.

In order to effect a fresh advance in the production of revolutionary movies, it is also necessary to raise the level of cinematic depiction. Although many of our movies are raising very important matters in life and struggle, they still have no appeal to the audience mainly because they are exaggerating forms and failing to describe their contents in depth.

Movies that deal with the revolutionary traditions or Fatherland Liberation War, for instance, are concerned more about describing the scenes of combat actions, snowstorms, marches and the like than portraying in depth the content of the revolutionary struggle and the mentality of the principal characters who grow into revolutionaries. Certainly, sounds of gunshot or the scenes of an arduous march can be presented according to the contents and characteristics of the production but the description of such scenes should all be directed towards describing the mental world of the heroes and other characters.

If it is to give its audience a strong impression and encourage them to make a firm resolve to fight for the revolution by emulating the hero, a movie must present an original picture of the people who take up the cause of the revolution, how they understand the revolution and fight on bravely, and how they undergo trials and tortuous events until they grow into revolutionaries. In other words there must be depicted the process of their ideological development and the process of the formation of their revolutionary outlook on the world, rather than showing lengthy scenes of combat action, raging

snowstorms or vast stretches of forests. Scenes such as those of combat action or marches through raging snowstorms and primeval forests make sense only in so far as they make an active contribution to the development of the personalities of the people who have embarked on the path of the revolution.

The real value of works of literature and art lies not in the beauty of their forms but in the beauty of their contents. Movies, too, must give the audience vivid and truthful pictures of the process of the development of personalities of the heroes who are trained into revolutionaries so that they can portray the content in depth, not putting too much stress on the form. Only then will the message of the works of literature and art be profound and give people real help in their revolutionary education.

The works of revolutionary literature and art are characteristic of the high level of their ideological qualities and a strong revolutionary spirit rather than of a mere description of the revolutionary struggle. Generally speaking, literature and art describe people's activities in harnessing nature, transforming society or other events. A mere description of the revolutionary struggle can hardly be enough to make it worthy of being regarded as a work of revolutionary literature or art. What matters here is how the revolutionary struggle is described and from which world outlook. Works of literature and art which have described life from the point of view of the working class and on the basis of a revolutionary outlook on the world are revolutionary, but those describing life from the point of view of the bourgeoisie are reactionary. Due to their class position and their ideological viewpoint, bourgeois writers distort the revolutionary struggle and describe the people's destiny in the wrong way. If they do not have a correct revolutionary world outlook and if they lack a profound understanding of the essence of the development of a revolutionary movement, even working-class writers may make a superficial description of the revolutionary struggle, instead of portraying its content in depth by inquiring into the inmost world of their heroes.

In order to produce movies that describe in depth the process of the formation of a hero's revolutionary world outlook, creative cinema workers themselves must first acquire a correct outlook of the world. A man with a correct world outlook is able to see all the phenomena of nature and society correctly and he can take correct, practical action. Just as steel is hardened in fire, so people perfect their world outlook through their practical struggle for the revolution and construction work. No one can become a revolutionary overnight through a comfortable life without experiencing any trials. A revolutionary is hardened through many stages of the revolutionary struggle while experiencing tortuous developments and difficulties. The recently produced movie, *The Story of a Detachment Commander*, shows a relatively vivid and profound picture of the hero Ho Chol Man and Sim Hye Yong growing into revolutionaries while going through setbacks and difficulties while experiencing various social contradictions and embarking on the road of revolution.

Ho Chol Man sets out on the road of struggle because he begins to understand social contradictions in his life. Having participated in an uprising and having suffered hardships in prison, he joins the underground struggle and then the armed struggle while overcoming various trials and difficulties. In the course of his struggles he develops into a commander of a guerrilla unit with an unshakable revolutionary world outlook and a strong revolutionary will that can withstand any chaos and trial.

The process of acquiring a revolutionary outlook on the world varies with different people. This process may be faster or slower according to the class position, social conditions and the background of the people concerned.

Generally speaking, workers and peasants who have experienced exploitation and oppression may quickly grow into strong-willed revolutionaries once they understand social contradictions although the process of understanding these contradictions may be slow. By contrast, intellectuals, although they may quickly comprehend social contradictions, will acquire a revolutionary world outlook while still going through various trials as they have not experienced exploitation and oppression directly as have workers and peasants. However, this is no more than a general tendency. Even the people who are subject to exploitation and oppression cannot acquire a correct, revolutionary world outlook unless they are provided with mature conditions needed for realizing social contradictions. Even those who have realized the social contradictions cannot become revolutionaries unless they are trained through struggle.

Social and political systems have a major effect on the formation of a revolutionary world outlook. In the northern half of Korea where a socialist system has been established and the revolution and construction are being undertaken forcefully, people can acquire revolutionary thoughts very quickly. In the northern half of Korea people receive from their youth systematic education in Party policy, revolutionary traditions and socialist patriotism, and also a resolute struggle is being waged to prevent the infiltration of imperialist ideas and culture and the influence of bourgeois ideas and revisionist ideas. In a socialist society people acquire a world outlook while living in good surroundings, so their revolutionary consciousness grows relatively quickly, but their fighting spirit may be weak because they have not gone through revolutionary trials. The works dealing with socialist construction must, therefore, concentrate on developing the people's fighting spirit. By contrast, the south Korean people are living in misery, subject to national and class oppression and exploitation, and they are not free from the influence of decadent ideas and culture as a result of imperialist ideological and cultural infiltration and the saturation of the capitalist way of life. Therefore, the works which deal with the reality of south Korean society must direct their efforts to helping the people to acquire a correct revolutionary outlook on the world while at the same time cultivating their fighting spirit.

People's revolutionary will is toughened and strengthened steadily

through struggle. There is no born revolutionary, nor is there a revolutionary who is anywhere near perfection. In the grim trials of life and struggle, people's world outlook grows stronger and becomes consolidated. Even a man who has acquired a revolutionary outlook on the world may experience passing vacillation in his mind if he encounters a difficulty in the course of struggle but by overcoming his vacillation, his world outlook grows stronger. Some works of literature and art tend to show personalities as an established fact as if there were perfect revolutionaries, instead of showing them in the process of development. Describing a perfect man means portraying an ideal hero, and that is a technique of literary and artistic creation frequently used in the past. Presenting human personalities as an established fact and not showing them in the process of development, will not only fail to benefit people's education but contradict the creative method of socialist realism which requires that realities should be described through revolutionary development. The works of revolutionary literature and art must describe the process of formation and consolidation of the heroes' revolutionary world outlook in organic unity with the development of their personalities. Only then is it possible to teach people the experience and methods of revolutionary struggle and inspire them with a conviction that anyone can become a revolutionary if he takes up the struggle with a revolutionary determination as the heroes do.

If they are to show in depth the content of the revolutionary struggle and give them real assistance in the formation of their revolutionary world outlook, the works of literature and art must describe in depth a particular aspect and a particular stage of life and struggle.

Some movies, more often than not, touch various problems, spreading them out, instead of delving into the heart of a problem. If it attempts to show too many things, no matter how novel and how original, a film cannot show any of them clearly. An in-depth description of a particular aspect or a particular stage of life and struggle can show it more clearly and more perfectly.

Concentrating on an aspect or a stage of life and struggle is a necessity emanating from the characteristics of the movie itself. Since it shows events of a particular period on the screen in a limited time, a film must not spread out its story at length, but concentrate on major events.

Even a long movie cannot deal with all the factors that contribute to the formation of people's revolutionary outlook on the world. For instance, if a movie deals with the matter of revolutionary comradeship, another should deal with the relationship between the army and the people, a third concentrate on the struggle behind enemy lines, etc. These different aspects of life and struggle which have been described in depth can have a combined effect on the people and give them real help in the establishment of their revolutionary world outlook.

In order to present a profound picture of different aspects and facts of life and struggle, it is necessary to eliminate the practice of

biographically describing a hero's life and struggle. An attempt at a biographical or historical description of a hero's life and struggle will result in a failure to depict the hero as a typical image that represents his times because such a description does not follow the true course of the hero's life but only puts together the events in a historical order without depth. Describing a man's life and struggle biographically, like his personal history, has little educational significance.

A skilful description of a particular aspect of his life and struggle or a particular fact from the most significant or typical period can show the content more profoundly. When the history of a man's struggle is to be shown, centring on a particular period, an artistic generalization, not a mechanical arrangement of his life, should be given in the context of the social background of the period. The film, *The Story of a Detachment Commander*, can show in depth the process of the formation of the hero's world outlook because efforts were concentrated on the portrayal of a particular period of his struggle. In other words, the description was concentrated on the process of the hero's development into a detachment commander under the guidance of the great leader after he was released from prison and then went to north Jiandao, seeking the path of struggle. Choosing one aspect or one fact for description does not mean that you are describing individual elements of an event or life. It only means you are giving artistic description to the content of a fact or any particular part of social life in a particular period of history. Therefore, it is important to portray life and struggle in relation to the selected fact, with skill in depth and breadth and from various angles. It is only when life and struggle are described in depth and breadth and from various angles in keeping with the seed of the work and material that the production can be free from monotony and give people an understanding that the revolution is a difficult, yet joyful and worthwhile undertaking.

In order to make our works of literature and art keep abreast of the times and reality and raise the level of their artistic quality, it is essential to effect perfect harmony in improving both the politico-ideological and artistic qualities.

This harmony decides the value and qualities of the works of literature and art, and their influence on the people's mental outlook. Only those literary and artistic works which are the perfect harmony of politico-ideological and artistic qualities can acquire the qualities of works of a genuinely revolutionary literature and art and serve as an instrument of struggle capable of teaching people the truth of life and leading them on the path of revolution.

Our literature and art must not be removed from politics because they are needed for the revolution. We do not regard them as an amusement. To all intents and purposes, they are a textbook of life and an instrument of struggle which lead people down the road to a genuine life. Revolutionary literature and art play a very important role in educating people and rousing them to revolutionary struggle. By contrast, reactionary bourgeois literature and art represent the

class interests of the bourgeois and serve it as a means of amusement. Today revisionist literature and art are abandoning class principles, paralyzing people's class consciousness and their revolutionary spirit and thus doing tremendous harm to the revolutionary struggle. Our revolutionary literature and art must, in the future too, hold fast to the principle of loyalty to the Party and to the working class and strengthen their function and role of giving all the people a revolutionary education and rousing them actively so that they will take part in the revolution and construction.

The value of works of literature and art is determined and assessed by the ideas they contain. Literary and artistic works lacking profound and rich ideas cannot be valuable, no matter how vivid their artistic description may be or how interesting and skilful it is.

The ideological message of literary and artistic works is the purpose of their creation, and the artistic skill is the means to meet the purpose, so to speak. In these works the ideological message must be expressed profoundly through artistic skill, and the artistic skill must express the ideological content subtly and impressively. Literary and artistic works whose ideological and artistic qualities are in perfect harmony can give people a deep impression and have a great effect on their lives and revolutionary struggle through the fusion of important ideas and noble emotions.

In the assessment of the value of literary and artistic works, artistic qualities must not be slighted simply because ideological qualities are essential and also more important. The ideological message of these works must not be expressed in a manner of declaration or emphasized directly, it must flow out naturally through artistic images. Literary and artistic works devoid of artistic qualities cannot sustain their ideological and political qualities. Their true value can be ensured only by the harmony of both qualities and by the expression of the noble ideological message through good artistic skill. Literary and artistic works with a perfect harmony of ideological and artistic qualities alone can meet the needs of the times and the people's aspirations.

In order to raise the artistic level of movies and develop film production, it is imperative to keep the writing of good scenarios well ahead of film production.

Although the ideological and artistic qualities of movies depend largely on the role of directors, even well-qualified directors will find it difficult to produce good films unless the scenarios which constitute the ideological and artistic basis are created on a high level. However, the scenarios now being produced are few in number and they have a low quality. In the present circumstances, directors are not in a position to make a good study of scenarios and develop their plans to the full before they start directing because many writers, under the pressure of the yearly quotas of film production, have to write low-quality scenarios, so the quality of the films that have been produced is low.

As the great leader has instructed, scenarios must be written at least one or two years before film production. Only when scenario creation

is kept ahead of film production, just as designs are made ahead of construction, can writers, directors, and other leading creative workers argue about them, study them sufficiently and discuss them and, on the basis of this, produce good films which are required by the times and the people. The failure to implement the Party's policy on producing good movies on a steady basis is due mainly to the failure to keep scenario creation well ahead of film production. In order to create scenarios well ahead of film production, the ranks of writers must be decisively increased, and scenario creation encouraged more than now.

There are too few scenario writers. The role of able writers with a rich writing experience and rich life experiences should be enhanced and, at the same time, young writers should be invited to write scenarios and given active assistance in doing this work.

Many amateur writers should be selected from among workers, farmers, soldiers, young people and students and given systematic training so as to reinforce writers' ranks. Increasing the ranks of writers is an important matter that can affect the future of film production. It will not do to only increase the number of writers without taking into consideration the political and practical qualifications of the candidates, nor will it do to ignore the quantitative growth by emphasizing only their political and practical qualifications. We must guard against these deviations and reinforce the writers' ranks with people who are qualified politically, ideologically, technically and practically.

Scenario writing must be encouraged as a nationwide movement. It is our Party's slogan to say nothing of and broad sections of the people. We must eliminate the tendency of officials to regard creative work as something beyond strengthen the creative ties between active writers and new ones and guide and look after new writers in a responsible and new manner. In this way our scenario creations will develop fully on a mass basis.

In support of the great leader, I strongly believe that the Party's instructions and the Party's intention to increase the production of works of revolutionary literature and art, you will make a fresh advance in the job of creating revolutionary films that can actively contribute to the establishment of the people's revolutionary world outlook.