

***ON CERTAIN PROBLEMS IN IMPROVING THE GUIDANCE OF THE
KOREAN SCRIPTWRITING COMPANY***

A Talk to the Officials of the Film Section of the Propaganda and
Agitation Department of the Central Committee of the Workers' Party of Korea
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Several days ago I set you the task of providing intensive guidance to the Korean Scriptwriting Company, and told you to make the preparations required for this. However, I have discovered on this occasion that your preparations are not well devised to meet the intentions of the Party. This can be seen from the guidance outlines you have prepared to be given to the Scriptwriting Company. The purpose of guidance work is to identify clearly the shortcomings detected at the given unit, adopt the measures required to rectify them, unite the Party members and the working people firmly behind the Party, and encourage them to implement the Party's policy to the letter, unconditionally and completely. Therefore, in order to achieve this aim without conflict, good guidance outlines must be prepared. The guidance outlines must clearly explain the purpose of the guidance and indicate in detail the means for achieving this aim. In brief, the guidance outlines should define an appropriate objective. However, your guidance outlines have retained the old patterns because you prepared them simply by reworking old documents. With these guidance outlines you will not be able to offer effective intensive guidance to the Scriptwriting Company.

Your failure to produce proper guidance outlines for the Scriptwriting Company largely results from the fact that you do not fully know the Party's aim and the seriousness of its intention to provide intensive guidance to this company.

The provision of effective intensive guidance to the Scriptwriting Company is extremely important for the rapid development of our cinematic art to meet the requirements of the present situation.

The Scriptwriting Company is the major creative base producing the scripts which are required for the production of good films of high ideological and artistic value. Scriptwriting is the initial process at the basis of film production, and production of good films largely depends on the quality of Scriptwriting. Film production starts from Scriptwriting. As I am in the habit of saying, if the world of cinema is to be fruitful, many good scripts must be written.

At every stage of revolutionary development the Party has paid close attention to improving the work of the Scriptwriting Company, because this company occupies an extremely important place in the production of good films of high ideological and artistic value. The Scriptwriting Company has ardently supported the Party's policy and worked hard for its implementation and achieved many notable successes in the area of Scriptwriting.

In recent years, under the leadership of the Party the Scriptwriting Company has produced a large number of scripts on various themes such as *The Path to Awakening*, *The People's Teacher*, *The Story of a Detachment Commander* and *The Family of Choe Hak Sin*. It has thus made a great contribution to the production of good films.

Although the Scriptwriting Company has produced many good scripts with rich ideological content expressed with considerable artistic skill, its work is still far from satisfactory when measured against intentions of the Party.

In its victorious advance under the guidance of the leader, our revolution has attained a new stage of development, when it must consolidate the socialist system and begin to scale the peaks of socialism. Our rapidly developing revolution urgently requires the production of a large number of good films for the education of the people. However, the Scriptwriting Company is failing to produce scripts as we need them.

Some writers have failed to recognize even the reactionary ideas of capitalism, revisionism and feudal-Confucianism, and have curried favour with anti-Party, counter-revolutionary elements. As a result, they have produced works such as the scripts for *Through Darkness* and *The Footprints of a Generation*.

This obvious shortcoming among the writers results from the failure in the past of the Party organization of the Scriptwriting Company to conduct scrupulous ideological education work among the writers and the failure of the officials of the Film Section of the Propaganda and Agitation Department of the Party Central Committee to provide effective guidance to the Scriptwriting Company. In the past the Party organization of the Scriptwriting Company did not give proper guidance to the writers in their work and life and instead of carefully organizing their ideological education it left them to their own devices, as if they were 'free-lance writers'. The officials of the Film Section of the Propaganda and Agitation Department of the Party Central Committee also did not develop close relations with the creative workers and work in the proper fashion to train them to serve the Party faithfully.

This time round you must provide effective guidance to the Scriptwriting Company and ensure that Scriptwriting advances to a new level of development.

An important factor in the guidance of the Scriptwriting Company is the focusing of attention on the firm establishment of the Party's monolithic ideological system among the writers.

Writers are literary men fighting for the education of the people in the front rank of the Party's ideological front. Only when they have the firm basis of the Party's monolithic ideological system will the writers be able to defend the Party politically and ideologically and write good scripts which match the Party's ideas and intentions.

Primary attention should also be focused on the work of firmly establishing the Party's monolithic ideological system among the writers in order to rectify as soon as possible the shortcomings that were exposed and criticized at the 15th Plenary Meeting of the Fourth

Party Central Committee.

The monolithic idea of the Party is, in effect, the revolutionary idea of the great leader, and establishing the monolithic ideological system of the Party in the field of literature and art means uniting all the writers and artists firmly behind the Party by arming them with the leader's revolutionary idea and conducting creative work and activity in accordance with the leader's idea and intention.

The key problem in establishing the monolithic ideological system of the Party among the writers is to induce them to genuinely revere the great leader and defend his dignity in every possible way. This is the fundamental requirement derived from the principles of the revolutionary struggle of the working class and the historical experience of our revolution.

The building of socialism and communism is the historic mission of the working class, and the cause of socialism and communism is the essential cause of the outstanding leader of the working class.

The glorious revolutionary history of our Party proves that the historic cause of the working class is, in effect, the cause of the leader and that the victory of the revolution depends on the esteem in which the great leader is held.

Before the leader set out on the road of revolution the people of many countries were not even sure where in the world Korea was situated. Moreover, many even thought that Korea would never again rise from the status of a colony of the Japanese imperialists.

However, today our country is a brilliant beacon, a model socialist country, the country of Chollima which the whole world looks to with respect, and our people take pride before the whole world in being the most dignified and the happiest, and the most diligent and heroically talented people in the world. Our people enjoy all this glory and happiness because they have the great leader. If we are to continue along the road of victory and glory in the future, as we did in the past, we must accord the leader exclusive reverence and be unflinchingly loyal to his guidance. Our people are firmly determined to hold the leader in high esteem and follow him, with an unshakable faith in him. Such is the noble revolutionary loyalty of our people who have received genuinely full life and happiness under the care of the leader.

In order firmly to establish the Party's monolithic ideological system among the writers, they must be encouraged to study to develop a thorough grasp of the great leader's revolutionary idea and the Party's policy which is its embodiment, in order to make them their own flesh and bones, their own unshakable conviction, so that at all times and in all places they think and act according to the leader's idea and intention. Believing that study to develop a full understanding of the leader's revolutionary idea is the prime revolutionary duty and pursuing it unremittingly is the prerequisite for establishing the Party's monolithic ideological system among the writers. Only when one studies closely the instructions of the great leader is it possible to make his revolutionary idea one's own flesh and bones and to think and act as the leader intends.

A serious attitude to the study of the great leader's instructions is a fundamental condition for achieving positive results in artistic work and creative activity. Artistic creation is accomplished with the involvement of one's heart. Good works therefore cannot be produced if the heart is not beating. Only when one gives close study to the leader's instructions and makes of them one's own firm conviction, will one be enabled to write truly excellent works, the works which the leader intends and wishes, and enjoy the love of the popular masses. All the writers who produced good works in the past were those who conscientiously studied the instructions of the leader in relation to their practical creative work, while those who committed the mistake of following anti-Party, counter-revolutionary elements, and those whose Party life and creative life were full of ups and downs were, without exception, the ones who neglected the study of the leader's instructions. In order to arm writers fully with the leader's instructions a well-organized system for the prompt and accurate communication of his instructions and a revolutionary atmosphere of study must be established.

If the Party's monolithic ideological system is to be established firmly among the writers, they must also be encouraged to arm themselves with the glorious revolutionary traditions of our Party, created by the great leader in the days of the anti-Japanese revolutionary struggle, in particular with the traditions of revolutionary literature and art, which they must resolutely defend and carry forward. You must be fully aware of the cunning machinations of the anti-Party, counter-revolutionary elements who attempted to extend the boundaries of our Party's revolutionary traditions upwards and downwards and to the right and left. The revolutionary traditions which should be carried forward by the working-class Party must be only those traditions created by the leader. These revolutionary traditions are the revolutionary wealth that was created at the time when the revolution began under the guidance of the leader, and the goal of defending and carrying forward these revolutionary traditions is to transmit the pure essence of the leader's revolutionary cause down through the generations. The brilliant revolutionary traditions of our Party, which the leader personally created during the anti-Japanese revolutionary struggle, are based on the great Juche idea which permeates their very structure. The Juche idea is immortal and a great revolutionary idea which occupies highest and most brilliant pinnacle in the history of human thought. It is the only just and universal revolutionary doctrine that provides absolutely correct answers to all the problems raised in the course of the revolution and the work of construction in our times. There can be no unsolvable problem if one is armed with the revolutionary traditions of our Party, permeated with the Juche idea. The revolutionary traditions of our Party are extremely varied, rich and profound in content, because they were created in the course of battling our way against the complex and arduous ordeals on our path. The revolutionary traditions of our Party, including the immortal Juche idea which is an infallibly correct guiding revolutionary

ideology personally created by the great leader, integrate the noble achievements and valuable experience gained in the crucible of the arduous anti-Japanese struggle and present in universally valid form a rich and noble experience of revolutionary work method and popular work style.

The revolutionary traditions of our Party, created by the great leader during the anti-Japanese revolutionary struggle, are the priceless wealth and invaluable foundation of our revolution. The glorious revolutionary traditions of our Party are the source of the invincibility which enables us to overcome any trials and difficulties and attain the ultimate victory of the revolution. It is a great pride and happiness for our people to possess these precious revolutionary traditions created by the leader.

The greater the difficulties and trials that stand in our way, the more ardently must we uphold the brilliant revolutionary traditions of our Party as we advance, prepared to risk our very lives in order to defend and carry them forward. In future we must conduct unremitting education of the writers in the revolutionary traditions, employing various forms and methods to prepare them to defend the revolutionary traditions of our Party throughout the generations.

An important point to which you must pay great attention in guiding the work of the Scriptwriting Company is encouraging writers to improve the quality of life in their respective organizations.

Organizational life is highly important in moulding people's revolutionary attitudes. Everyone should be involved sound in the life of his or her organization. However, it is particularly important to intensify the involvement of organization among the writers. In many cases the writing of works is conducted individually, and writers have libertarian habits to a large extent. Because of their professional personalities, many of them work alone when they receive creative assignments of various kinds from reporting events to the writing of books. The nature of their work is not so obvious as in other kinds of work; nor is it possible to reckon accurately the amount and quality of the work done every day. The creation of works of literature presupposes a high degree of political consciousness and commitment by individual writers. Such a situation makes it even more necessary to intensify the involvement of writers in organizational life.

If the organizational life of writers is to be improved a voluntary commitment to the Party style of life must be established. One's involvement in organizational life should always be the result of one's own free will; one should not be involved reluctantly under coercive control. You should intensify the writers' involvement in organizational life so that they will come to regard the organization as dearer to them than any individuals and take part in Party life willingly and conscientiously, with an exalted appreciation of the value of the organization.

An atmosphere of active ideological struggle should be established, so that even the slightest shortcomings revealed in Party life are promptly detected and dealt with. This is the way to establish a

revolutionary tone of life and put an end to the revisionist practices and poor discipline apparent among those writers who assert their '°artistic freedom'±.

Improving the education of the old-line writers is particularly important in intensifying the involvement of writers in organizational and ideological life. The re-education and remodelling of old-line intellectuals into revolutionary ones is not easy.

At present there are many old-line intellectuals in the ranks of the scriptwriters. Some of them are not capable of writing works of any value but merely give themselves airs and hold back the development of the new writers who have been trained since the liberation. Instead of offering full support to the growth and development of the new buds that are appearing among the newly trained writers, they do not even acknowledge when these writers produce good works; they construct only monuments to themselves. Some old-time writers have abandoned their revolutionary faith and Party principles and act contemptibly, harbouring illusions about certain individual workers and currying favour with them. Your guidance to the Scriptwriting Company should entirely overcome such practices and re-educate and remould all the writers in a revolutionary spirit.

Another important aspect which should not be overlooked in the guidance given to the Scriptwriting Company is to get the writers to develop a revolutionary style of creative work.

Good scripts cannot be produced if creative work is conducted in an outmoded fashion on the excuse that writers work '°free-lance'± and so on. We should put an end to the undisciplined and libertarian work methods used in the past when writers produced their works individually, each of them staying at his or her own home; we must establish an atmosphere in which they will conduct their creative work in a revolutionary manner, tempering themselves under the control of the collective. The fact that writers produce their works at home without even reporting for work contravenes basic labour discipline and conflicts with the vigorous atmosphere of our times, when the whole of our society works and lives in a revolutionary spirit. Books which have been produced exclusively by desk work without delving into real life cannot be good, and the films made from such works cannot be films of high ideological and artistic quality. Writers should become accustomed to constant, close association with our real life, with its constantly new creations and innovations; they should experience this stirring reality in order to learn from it and temper themselves through it; they should conduct their creative work through the discovery of new and important themes.

In future we should study the questions of developing a new kind of creative base for writers so that they will be able to produce works encouraging the development of a collective style of life and of establishing a new system for guiding the creative process through such means as the discussion of works.

You should also give effective support to the work of building up the ranks of scriptwriters. Strengthening the ranks of scriptwriters

requires the identification of the many new, competent writers among those who have been educated by our Party since liberation, and training them as talented scriptwriters. Only when we have scores of competent and talented writers will we be able to maintain the output of films at a normal level, choosing scripts as we require them. If we continue to rely only on a few writers as we do now, we will not be able either to stabilize the output of films nor produce films of good quality.

In order to ensure the success of your guidance to the Scriptwriting Company this time, you should pay close attention to the selection of the guidance group members. You must select the members from among those officials who are both competent and well acquainted with the organization entrusted to their charge.

In addition to selecting the strongest members for the guidance group, you must also work out good guidance outlines. Good guidance outlines will make it possible to conduct the guidance work in a purposeful, planned way in accordance with correct methodology. The criterion for the study and judgement of people in guidance work is loyalty to the leader, and the general purpose of guidance work is to educate everyone to an unflinching loyalty to the leader. You must redefine the guidance plans in line with the instructions I have given you today.

Successful guidance work requires the members of the guidance to prepare themselves well. Those officials who are to be mobilized for the current guidance work should be clearly aware of the Party's aim and determined intention to make the Scriptwriting Company into a model unit for guidance in the field of literature and art and make preparations accordingly. They should study the instructions the great leader has given to the field of literature and art extensively and in depth and in particular, his instructions relating to cinematic art, and they should develop a detailed grasp of the true state of affairs in the organization under their charge.

You should promptly report to the Party those problems that arise in the course of the current guidance work and deal with them as the Party decides.

I hope that you will give the proper guidance to the Korean Scriptwriting Company to ensure that the intention of the Party is realized and a new revolutionary advance is made in Scriptwriting.

Korean Friendship Association (K.F.A)

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