

SOME PROBLEMS ARISING IN THE CREATION OF MASTERPIECES

A Talk to Creators of the Film *Brothers*
April 6, 1968

Some time ago I watched the rushes of the film *Brothers* which you have produced. And after reading the scenario and acting script again, I have been thinking of how the work can be completed and made a masterpiece and thus make a significant contribution to the revolutionary education of our working people.

It is a long time since our Party advanced its idea and theory on masterpieces in literature and the arts. Our revolutionary literary and art traditions include model works which can be turned into enduring masterpieces.

However, our writers and artists are unable to produce the masterpieces that are demanded by the contemporary age and people. What is the reason for this? It is, I consider, because the creators lack a correct understanding of masterpieces, though they are not wanting in ability.

Taking advantage of this opportunity, therefore, I am going to speak about some problems arising in the creation of masterpieces, centring on the question: which works are masterpieces in literature and the arts and what in particular is needed to complete the *Brothers* and make it a masterpiece?

THE IDEOLOGICAL AND ARTISTIC FEATURES OF A MASTERPIECE

Which works are masterpieces?

Masterpieces in our opinion are not necessarily works which are grand in scale and epic in form, as has often been claimed. Some comrades regard every large-scale work which reflects social life on a grand scale as a masterpiece, but similar types of works can be found in the literature of the past.

The fundamental characteristic of the masterpiece we demand, which differs from former masterpieces, is that it performs an important function in showing people the progress of the revolution and in teaching them the experience gained in and the methods of conducting the revolutionary struggle. In other words, it must reflect in breadth and depth the processes of the harsh class struggle and of revolutionary development in the present age, and thus exert a great influence on the formation of the people's revolutionary outlook on the world. Herein lies the essential feature of a masterpiece which is different from a commonplace work.

A masterpiece has to depict life extensively and profoundly because of its ideological and artistic features. And yet, it is wrong for you to

think that every masterpiece must, for that reason, contain life that is vast in content, laying out on a huge scale events which took place over a long historical period.

There are masterpieces that are large-scale works which contain lives that are vast in content, depicting historical events covering a long period in order to develop the plot, as well as those which extract episodes from historical incidents during a certain period of the revolution and extend the scope of their representation.

Masterpieces must not be grand in scale but in content. Simply by depicting large-scale historical events, a work does not immediately become a masterpiece. Even though the scale of an historical event dealt with in a work may be large, the work cannot in any way become a masterpiece unless its ideological content is profound.

When a work is great in content, it can play a significant role in giving people a revolutionary education; but a work is of no significance if only its form is gorgeous and there is no profound content. This is why we have presented the problem; what determines a masterpiece's scale or content?

In a masterpiece the question of reflecting social life on a wide scale and of portraying archetypal heroes who grow up in the struggle, with historical events forming the plot, does not point at form and scale, but is connected, to all intents and purposes, with the content. In the arts, form and scale are defined by the ideological content of the work.

It is only when its content, rather than its form, is great that a masterpiece can give people a deep understanding of the revolution and contribute positively to the formation in them of a revolutionary world outlook.

The Brothers is a film which mirrors the history of the grim anti-Japanese armed struggle.

The seed sown in this work demands that an archetypal hero growing up during the struggle be depicted, along with the development of the revolution, with an historical event as its plot, and that the necessity of the anti-Japanese armed struggle and the reason for our victory be explained in full.

Then it cannot but be a masterpiece in many parts; both the scale and content of which are great, covering different historical periods of the revolution and containing life that is vast in content.

However, not only The Grim Days which you produced first and its revised form Brothers, but also the one which was produced after revising Brothers, are still lacking in the ideological backbone of films which depict a great revolutionary history, nor do they have any profound content. In addition, they fail to define the proper scale of form to suit the content.

If you are to make the film Brothers a model for other masterpieces, you must first depict the essence of the anti-Japanese armed struggle in scope and profundity, that is, the essence of the developing revolution.

Portraying the essence of the developing revolution is the most fundamental characteristic of a masterpiece and an essential

requirement in its production.

The revolutionary movement is a struggle of the working class to eradicate the exploitation and oppression of man by man once and for all and to build a communist society. It is an immutable law that in the course of this historical struggle capitalism falls and socialism and communism emerge victorious. In order clearly to explain this law of history, which characterizes the process of contemporary development, it is imperative to depict in depth the essence of the progress of the revolutionary movement.

The revolution does not progress spontaneously. It can proceed to victory only under the leadership of the political leader who has expounded a scientific guiding ideology on the communist movement and organizes and mobilizes the revolutionary forces to implement it, as well as by the struggle of the working class, its party and the popular masses who uphold his leadership. The working class and its party can secure victory only when they are under the leadership of their great leader. This is a truth which has been proven by the revolutionary history of the working class.

The film *Brothers* can only acquire the proper quality of a masterpiece when it concentrates every scene on providing a profound explanation of the ideological nucleus through the characters of Jun Hyok, the hero, and his brothers, the nucleus that the defence of the revolutionary headquarters at the cost of their lives in any adversity, everywhere and at all times means precisely the defence and protection of the Korean revolution.

In order to make the film a masterpiece, you must also portray life in breadth, depth and variety.

Depicting life in a masterpiece in breadth and variety is of great importance in portraying archetypal heroes who grow up to be revolutionaries. Since revolutionaries are fighters for an independent and creative life, their practical activities are not limited to any single area of life, but cover every sphere of social life and, in the course of this life, they come to cultivate their qualities as communists. Hence the demand to depict many aspects of life comprehensively in masterpieces.

However, when you try to solve the problem of depicting a life in various ways by portraying the many aspects of that life, the scope of the portrayal of the life naturally broadens and the scale of the work cannot but be enlarged. Needless to say, there are cases when you may and must show different aspects of a life through specific scenes. But you must not take this as the only way to depict life in variety. If you depict, profoundly and from an analytical angle, even a single event or episode from different points of view of social life, you can show it as diversely and broadly as you please. Out of consideration for the cinematic features of portrayal, this intensive, concentrative way to depict life is all the more necessary.

It is one of the fundamental characteristics of a masterpiece to represent archetypal communists growing up in the struggle in line with the progress of the revolution, with historical events as the plot. Historical events are typical social events which reflect and

characterize an era of the revolution and are revolutionary incidents which are of great importance in promoting the revolutionary struggle. Taking historical events as a plot means building up relationships between characters and relating stories to form the background to life and describe the state of affairs, centring on these events.

Taking a plot from historical events emanates from the basic requirement for creating masterpieces that is to depict the essence of revolutionary progress. Revolution is an inevitable process in history. The essence and specific content of the progress of history are embodied in historical events which take place in the course of the revolutionary struggle and they find their manifestation through these events. In such a masterpiece as *The Brothers*, you can elucidate the essence and clearly explain how a revolution begins and develops only when you weave the plot out of events which mark the process of historical progress.

Taking a plot from historical events is also connected with the depictive requirements for the creation of a masterpiece which portrays the processes by which the heroes form their revolutionary world outlook. A typical communist can only be created and the processes in which his revolutionary world outlook is formed be represented truthfully when a work is based on model events which reflect the essential features of the age and the laws governing the development of the revolution.

When you take the plot of a work from historical events, you can use the related network of events which covers a number of stages of the revolution, as the major flow of the composition or give the composition backbone by adopting the historical events in some period as the main factor. It is not always that the plot of a masterpiece must consist of many great events covering various periods of the revolution, on the pretext of taking a plot from historical events. The point is how widely and deeply the political importance of the historical events dealt with in a film is shown and how impressively the truth of the historical advance is explained in the lives of the characters. That is why even a single event in a certain historical period can and must be taken as the plot of a masterpiece if it helps reveal a full picture of that age and history.

It is important for masterpieces to depict the character of heroes who grow up in the struggle as the revolution develops.

The essence of the working-class struggle can be shown in detail only in the progress of the revolution. In a work, however, this flow of history can be made into an artistic plot only through the process of the development of the character of the heroes.

In a work a plot made up of historical events as the most important factors can be of artistic importance only when it becomes a plot that shows how the destiny of those involved in these events is shaped.

The struggle to reform all the aspects of social structure and life in a revolutionary way so as to meet the demands of the working class turns into a revolutionary event, and the character of those who take part in and experience the struggle develops during that event.

In a work historical events constitute social circumstances and, at the same time, become a revolutionary life for those who are involved in them. It is only when your approach to the people who grow to be revolutionaries in the socio-historical circumstances is correct that you will be able to depict the events as being truly meaningful. Enlarging the scale alone because the events are revolutionary is a result of a failure to view the content of the profound yet rich life correctly. In this case, you seem to have enlarged the scale but, in fact, you fail to do so and only present an enlarged form that is devoid of content.

At the same time, it is extremely necessary to portray the character of the heroes who grow up in the struggle in parallel with the development of the revolution, and so solve, in profundity and scope, the basic problem presented by a work by going gradually into it.

The basic problem of a work emanating from the seed is demonstrated more clearly in the developing process of people fighting on confidently with a gradually-deepening understanding of the truth of the revolution and the inevitability of its victory, and it enlarges and deepens into rich ideological content. The process in which the basic problem of the work deepens into great ideological content through the scenes is connected closely with that of the development of the hero's revolutionary world outlook. The hero comes to understand more deeply the essence of the revolution in its progress and fights on purposefully, optimistic about the future. The essential content of a masterpiece lies in portraying in depth and in breadth the ideological consciousness and feelings of the hero who grows in the struggle along with the developing revolution.

Particularly in a masterpiece it is necessary to intensify the representation through a high degree of intensity and concentration, though this is true of every work. When a representation lacks profundity, neither the process of the formation of the hero's revolutionary world outlook nor the essence of the revolutionary struggle can be reproduced properly.

Unless in a work the scenes concentrate on explaining the source of the strength which orients and spurs the development of man's ideological consciousness and the advance of the revolutionary movement, the wide scope of social life and historical events are confined to showing themselves; they cannot play their proper role of equipping people with the truth about historical development and educating them to take part in the revolutionary struggle more consciously and positively.

A masterpiece must be concentrated not only in content but also in form itself. According to whether a representation is dramatically concentrated or spread out widely, the form may be harmonious or the length may swell beyond what is needed. Harmony of content and form is the way to produce masterpieces which possess a combination of ideological and artistic qualities.

The essence and mission of a masterpiece and the principles and ways of creation are all explained clearly by our Party's idea and the theory on literature and the arts. When you make a deep study of them and

solve the problems arising in the practice of creation one after another, you creators will surely be able to produce good works.

HISTORICAL FACTS AND ARTISTIC TRUTH

The film *Brothers* reflects historical events which were of great significance during a long period of the anti-Japanese armed struggle—the life in the guerrilla base in the early 1930s, the arduous march and the start of the advance into the homeland. In order to complete it and make it a masterpiece, therefore, you must familiarize yourselves fully with the glorious revolutionary history of our Party and gain a correct understanding of the matters of principle which arise in depicting it artistically.

In an artistic work the history of the revolutionary struggle is described in detail through the lives of the revolutionaries and people who are the makers of this history. For the skilful depiction of revolutionary history, therefore, you must possess correct knowledge of the age, revolution and the popular masses. If you are lacking in accurate knowledge concerning historical facts about the anti-Japanese armed struggle, you cannot represent the lives in those days truthfully nor can you, in the final analysis, achieve the purpose of educating people in our Party's glorious revolutionary traditions through films.

Films, though dealing with important historical events, fail to explain fully and properly the noble purpose contained in them, because their creators have no correct understanding of the events themselves, nor of their essence.

In reflecting the historical events which took place during the anti-Japanese armed struggle, the question of providing a full explanation of their essence is all the more pressing. This is not only because the whole course of the armed struggle is well known as a historical fact, but also because the brilliant revolutionary traditions built up in the flames of that harsh struggle are a valuable revolutionary asset of our people. For the purpose of fully explaining the significance of the historic happenings in that period, it is therefore necessary, above all else, to understand the essence of the happenings themselves correctly.

The *Brothers* contains a case in which Jun Ho, brother of the hero Jun Hyok, eats, together with other guerrillas, poisonous salt made by the enemy and dies. You seem to have considered that you would deepen the dramatic experience of the hero by making Jun Ho die, and provide twists and turns to the cinematic flow, but it does not accord with historical facts and, moreover, it is a misinterpretation of the essential significance of the 'salt incident'.

What was the 'salt incident' during the arduous march dealt with in the film? It was at the time when severe ordeals stood in the way of the Korean revolution. The Japanese imperialists would desperately attack the headquarters which were the heart of the Korean revolution, but each time they would be defeated by the superb

tactics of the Korean People's Revolutionary Army. So the enemy, finally, made a heinous attempt to put poison in some salt and sent it to the guerrilla army. But the headquarters immediately saw through the enemy plot and frustrated it completely. This was the 'salt incident' which is widely known to the public, along with the arduous march.

Our literature and arts must portray historical facts strictly in accordance with the principles of maintaining Party loyalty and of being historically accurate. You must not fake, in a careless manner, what is not found in life, and present scenes that vary from the truth, simply for the sake of the arts. In dealing with historical facts, you must discard, as a matter of course, what is of no substance; but you must not discard what is of essential significance, interpret it as you please or invent something.

What is of essential significance in the 'salt incident' is the idea that the Korean People's Revolutionary Army would be ever-victorious as long as the headquarters of the revolution existed. Therefore, if you make a victim of a character by using the 'salt incident', you cannot explain properly the basic point which should be emphasized most explicitly by means of all the scenes in the work. When the matter is viewed from this angle, it becomes clear that the arrangement to have a guerrilla sacrificed is not a mere mistake made in the representation. Even though something similar did actually happen, you must not treat it in that way.

If you are to form a correct understanding of revolutionary history, you must analyze and evaluate all historical phenomena in depth and width, from the viewpoint of Juche. Only when you adhere strictly to the Juche stand can you understand every historical happening properly in the light of the fundamental interests of the Korean revolution.

In the course of the revolutionary struggle there may be advance and retreat. In a work, therefore, there may be parts of the portrayal in which the revolutionary forces are placed in unfavourable circumstances temporarily and experience individual setbacks. In these cases it is all the more necessary for its creators to understand the essence of events correctly in the whole stream of revolutionary development and to deal with them so that they are meaningful. The arduous march was a victorious march in which initiative was displayed in overcoming the difficulties standing in the way of the revolutionary struggle and a new upsurge was brought about in the Korean revolution as a whole, centring on the anti-Japanese armed struggle. You creators must direct close attention first to the fact that the KPRA grew into a strong, indomitable army during the arduous march and show the destiny of the characters in close combination with the revolutionary advance. In other words, you must not overlook the essential stream of historical development in describing vicissitudes in the flow of life. This is precisely a true representation of life.

This film contains a scene showing the departure of the hero for the homeland in order to conduct political operations, having been

assigned this new task while carrying out the order of the headquarters to secure 600 military uniforms. When he received the order directly from the Comrade Commander in the spring of 1937, Comrade O Jung Hup, the archetype, took 30 members of the logistical unit with him and secured uniforms for 600 people in spite of every manner of obstacle and difficulty. Nevertheless, the work states that the hero leaves for operational duties in the homeland with his first task still unaccomplished, and as a result it fails fully to depict the ideological and mental qualities of the hero who has the unconditioned habit of a revolutionary towards the orders of the Comrade Commander. This is tantamount to losing a priceless ideological nucleus chosen from a historical fact.

Missing the seed in the process of representation also leads to the loss of the life and soul of a work. By keeping the seed throughout the whole course of representation, I mean that the seed in life must never be lost and that the ideological nucleus not be forgotten. Once you choose the seed in life, you must keep it within your grasp to deepen the representation and take it along a single channel and must not lose it, obsessed by various other aspects of life.

In order to keep the seed in this film alive, you must deal carefully with the story of securing the military uniforms. To this end, you need to create an artistic illusion and to work meticulously on the representation to expand and deepen this event.

Fiction must not be ignored on the pretext of relying on historical facts. The arts, even though based on actual situations, must not reproduce facts and instances automatically; they must identify those which are of essential significance and generalize them. The richer the illusion which can give a comprehensive notion of the life connected with even a simple fact, the illusion that has a clear aspiration based firmly on life, the better. But you are unable to make full use of this wonderful creative possibility.

Some historical facts may not be known well enough for one reason or another, although they must, without fail, be kept alive to meet the demand of the work. In this case the writers need all the more the spirit of ardent inquiry and rich illusion. If information about life, though insufficiently documented, is historical fact and of great importance, they must learn all they can about it, so that they can describe it and make it rich and complete and ensure that its ideological essence is revealed truthfully.

Artistic illusion provides unlimited possibilities for experiencing the life of the past fully and describing it vividly. Writers must learn to observe life always from the point of view of history. In other words, they must observe the past of the revolution from the viewpoint of today, depict history in a lively way while viewing the present and future from the past, and educate people in history.

As I have said to you on several occasions, it is important for works to establish a proper ideological backbone and portray the process of the development of the character in depth.

The Brothers contains the seed that protecting the headquarters of the

revolution at the cost of one's life in any place and at all times is precisely defending the Korean revolution. If it is completed well, therefore, the work will contribute greatly to the education of the working people in the Party's monolithic ideology as well as to their education in the revolution.

The film *The River Flows* presented a fine portrayal of a revolutionary who fought under the slogan of "Long live the Korean revolution! But the Brothers raises the problem of establishing the Party's monolithic ideological system to make it the fundamental pattern of life and presents it in wider scope and in greater depth. In this respect this film marks a new advance. An important feature of this work lies in its endeavour to show the infinite fidelity to the great leader which is the unshakable conviction of Korean communists, by the process in which the heroes fight to defend the headquarters of the revolution under the slogan of advocating the Party's monolithic ideology, which is put to the fore from the outset. Only those creators who have established the system of the Party's monolithic ideology properly can find a meaningful seed in life and develop it satisfactorily in the various scenes.

In order to develop a seed through realistic scenes, it is necessary to portray the characters skilfully and draw a correct line for the representation in accordance with the features of the masterpiece. If a work of literature or art is to help move people and strengthen their revolutionary resolve, it must describe the process of the formation of its heroes' revolutionary world outlook truthfully and vividly and, in particular, show in depth the inner world and noble personality of revolutionaries.

When you examine the images of the hero and other characters in this film carefully one after another from this point of view, you will discover many imperfections.

First of all, in portraying the heroes, stress has been placed on their conviction and will as bodyguards responsible for defending the headquarters, but this cannot be considered satisfactory as yet. Because it has failed to keep the ideological backbone consistently in the events and the lives of the characters until the character of the heroes is fully explained, the matter which you intended to emphasize is scarcely kept alive vividly in the image of each person.

Even though the historical events which are needed for its structure in keeping with the requirements of the seed are dealt with, the character of the heroes, those involved in the events, has not been portrayed impressively. This is related to the lack of a correct understanding of the mutual relations between the historical events and the people involved in them.

In masterpieces it is absolutely necessary to explain the important historical events in close connection with the lives of the heroes. The need to connect historical events with the lives of the heroes means that the events should be inseparable from the lives of the heroes and should become an essential factor in developing their ideological consciousness.

In order to connect historical events with the lives of the heroes, there

must be a process in which the heroes get to know of and experience the events, as well as their practical struggle to create a new history. Masterpieces use historical events as their plots because they can show, through them, the main flow of the developing revolution and depict typical fighters who grow in keeping with the flow. The heroes must make an active contribution to promoting the development of the historical events not as mere onlookers but as direct participants. When you ensure that the heroes take part in the historical events at their own will, you can make them affected by the revolutionary happenings and deeply aware of the essence of the events and of their political importance through firsthand experience. Only then can you show vividly the images of heroes who are growing and developing into revolutionaries in the course of their efforts to understand the new requirements of the revolution and fulfil them. In portraying the character of Jun Hyok, the hero in the Brothers, and his brothers, their development into revolutionaries in the course of the struggle must be portrayed more distinctly. As for the image of the hero alone, the ideological and mental qualities he should possess as a commander of the Korean People's Revolutionary Army, are still indistinct. His personality as a military commander is described to some degree in the arduous march and other military activities, but his character as a revolutionary is still unsatisfactory. Of course, he awakens the villagers by arranging the performance of the revolutionary drama The Sea of Blood, held after the battle at Dadianzi, and makes rounds to see how the guerrillas are conducting their political studies. The point is not that the film fails to show his political activities but that it fails to depict his character as a revolutionary properly. The hero who has become a regimental commander must be presented as a commanding officer who is more refined politically than when he was a company commander. This was the time when the Association for the Restoration of the Fatherland was formed and the network of its organizations was being spread across the country. Therefore, the hero can guide the guerrillas' study of the Ten-Point Programme of the association and set an example by discovering ways for them to study to suit their preparedness. In addition, he can carry out the important political task of bringing the Proclamation and the Ten-Point Programme of the ARF home to the revolutionary organizations in the homeland and meet and encourage Jun Min, who is operating in the homeland. The character of a revolutionary is not expressed in his political activities alone but revealed also in his daily life. An artistic work can only show a character which is specific and vivid when it represents the ideological and mental qualities of people expressed in their commonplace everyday life as well as their political life. It is when a great idea is drawn from a specific life that representation becomes truthful and vivid. Even when you depict an event which does not reveal directly the ideological and mental qualities of the hero, you must find the essence of its representation in combination with the fundamental problems of the revolution and depict it so that its political

significance becomes clear. In particular you need the powers of analysis, synthesis, reasoning and judgement.

The commander Jun Hyok may be strangely engrossed in deep thought even when his men are joyfully hastening their preparations for a meal shouting, 'we have food' and 'we've caught a wild boar.' He can think only of putting aside part of the food for the headquarters. His political quality can become evident through the feelings of a hero who thinks of the headquarters even though he has only a small amount of food. If only you clearly understand the character of the hero you can find as many such aspects in life as you please.

In portraying the hero his political quality must be combined with humanity. This is the way to make it become an impressive image of a living man. From this representation people should come to see a revolutionary, a regimental commander and at the same time a human being. O Jun Hyok.

Jun Hyok must be portrayed as a revolutionary fighter who is infinitely faithful to the great leader. The image of O Jun Hyok as a human being only comes to prove its worth completely when he is portrayed so that a clear understanding of his conviction and enthusiasm as a communist who is infinitely faithful to the revolution is afforded, instead of confining itself to showing him performing his tasks as a regimental commander. O Jun Hyok is the type of man who follows the headquarters to the last with the unshakable conviction that defending the headquarters of the revolution fully and remaining faithful to the leader everywhere and at any time is precisely a source of the greatest happiness and highest honour for a revolutionary. When you portray Jun Hyok thinking of the security of the revolution and the headquarters whether in his army unit or at home and whether happy or sad, the representation of his character can be truthful. Boundless loyalty to the leader, high responsibility for his revolutionary duties and ardent love for his comrades-in-arms and the people must be the basic features of the character of the hero.

When Jun Min leaves for the homeland to conduct political operations, Jun Hyok must show concern for his journey, as the commander and as his elder brother, and encourage him to bear always deep in his mind the consciousness and pride of being a revolutionary.

Jun Min and Jun Ho, too, must be portrayed well as people whose ideology gradually develops like that of the hero in the course of fighting. You have not as yet shown the development of their characters consistently and, moreover, have failed to bring the representation to a significant conclusion.

Jun Min appears from the outset as an intelligent character who is thoughtful and fond of studying, whereas Jun Ho emerges as a person with an impetuous disposition who feels and acts before he thinks. If the process by which these characters are given a firm ideological backbone is depicted skilfully, you will be able to develop their personalities as revolutionaries conspicuously and accurately portray

the development of these characters.

If Jun Hyok conducts political activities more skilfully, his brothers will also grow stronger politically and ideologically under his guidance. Also, Jun Min will come to possess unshakable political faith in the worthwhile struggle to unite the revolutionary organizations in the homeland and will reveal his composed and intelligent personality more vividly, and Jun Ho will undergo revolutionary training, reflecting from various angles on his lack of political preparedness and training in the course of making mistakes because of his impetuosity.

In portraying a revolutionary it is important to show well his efforts to awaken people anywhere and at any time and unite them in the revolutionary ranks. This is one of the basic requirements in depicting the character of a revolutionary.

Revolutionaries not only come from among the people but also believe in their strength and rely on it in the struggle. Jun Hyok must be portrayed as such a revolutionary. Even today he is still living together with soldiers and mixing constantly with the people. The scene in which he arouses the masses to the struggle for national liberation in the performance of *The Sea of Blood*, is excellent. Here it is only natural that Madangsoe and other young villagers are excited and volunteer to join the guerrilla army.

However, the film shows the quantitative increase of the revolutionary ranks only; it fails to picture the process of their political and ideological development truthfully. The revolution gave Madangsoe a real name, Hui Ju, so he, who was born again, must have led a worthwhile life. In the course of the struggle it is possible that Hui Ju undergoes training and progresses to reach at least the level of a platoon leader. But this fact is of no particular significance if its interpretation is confined only to his becoming a platoon leader. When you picture well the process in which Hui Ju, who has grown to be a revolutionary, carries out his duties admirably, you can provide people, through this image, with a conviction that everyone can take part in the revolution if he makes up his mind, and grow to be a fighter in the course of waging the revolutionary struggle, and then you can waken them to the importance of the revolutionary struggle which makes revolutionaries out of ordinary people.

You must not forget that the brothers have the fiery enthusiasm of spotless fidelity to fight on as bodyguards and as the death-defying corps of the headquarters, and overcome hardships in any place and at any time. Since their inner world is pure and noble, the other people who do not fit in with it are unnecessary. You seem to have a tendency to take an interest in getting people from different levels to appear and in weaving their dramatic lives, simply because the story is about the revolutionary struggle. This applies to the appearance of the character called Jong Hui. It is wrong to include her, in the belief that the inclusion of a person from the middle class makes it easy to relate a story and develop a drama. In this case the setting itself is unreasonable, so something unreasonable will inevitably occur in its representation.

The present film shows that Jong Hui being of middle-class origin, joins the guerrilla army only out of a sense of patriotism, but, in fact, it gives no clear notion of how her patriotism has been cultivated or what it really means. The reason for her joining the army is given only in a few minutes of a scene in which she listens to a guerrilla in a walled city. She, who has grown up in a middle-class family, throws away her suitcase and starts off in search of the guerrilla army immediately after listening to a brief story, but life is not as simple as that.

If you are to make Jong Hui take the revolutionary road you must provide her with a good reason for her actions so as to create a turning point when she enters the army, and this must be in conformity with both her life and her character. Joining the guerrilla army is a turning point in her life. Her joining means the rebirth into this world of a person who knew nothing but herself, and who becomes a new person who smashes the fence of an individual and joins her destiny with that of the masses of the proletariat. So, how could her joining of the army be an accidental act? It must be depicted so that it is expressed as the summing up of her past life, as a natural result of her ideological development.

If you are to revive the line of Jong Hui in this way, you must draw an auxiliary line, so you need to think well and from various angles of the direction the representation will take by identifying the real purpose for drawing the line of her life. You are apt to extend the line of this person so that it interferes with the main line and lead the interest of the work astray, away from the purpose of the representation. It is senseless to draw the line of people in a work to no purposes.

This film shows, from the start to the end, the noble and beautiful world in which the hero and all the other members of his family share their destiny with the revolution. Herein lies an aspect of the new style the film possesses. It is therefore better in all respects that Jong Hui, too, like Jun Hyok's family, should be portrayed from the outset as a character with a clear and pure revolutionary spirit.

LIFE MUST BE DEPICTED RICHLY

In the arts both thought and character can be depicted deeply and vividly only through life. All that is necessary for representation exists in life. The ideological and artistic seeds needed in creation can be found only in life. Therefore, you creators must assume the earnest attitude of always delving deep into life.

Solving important problems and explaining thoughts through life is the true nature peculiar to the arts. The richer and deeper delineation the arts give to people's worthwhile life, the greater their value becomes.

Depicting life diversely and richly in masterpieces, in particular, is of great importance in showing the ideological content in scope and

depth.

Watching *The Sea of Blood* and other classic masterpieces, people can well understand what a revolutionary life is like and how life should be depicted in the arts. Following the example set by these masterpieces, you creators of the *Brothers* must represent life better. Novels frequently fail to describe life in depth. The situation is that you creators are unable to delineate a revolutionary life well even if you try to, because you have no experience in the revolutionary struggle and have no clear understanding of the information for depicting such life.

The works which contain no life are no better than books on history or political articles, and even those which do contain life are not helpful to the ideological education of the people if they do not give a full explanation of its significance.

You must learn to analyse and generalize life from the revolutionary point of view. When the mental world of people is revealed deeply in portraying life, people can clearly understand the truth of this life and follow the right path.

Previously we watched *The Grim Days* and pointed out that the hero's life in the guerrilla base had to be established and represented well, because it was necessary to deepen the subject and idea by depicting in depth the process of his growth and development. It was also related to the requirement of a masterpiece which has to delineate in depth the process of the formation and development of the revolutionary outlook of people on the world.

As everyone differs from one another in the extent of seeing and accepting various phenomena in society, the way they grow into revolutionaries is different. They come to understand the revolution and resolve to fight and learn fighting methods through different channels. No one can become a guerrilla and communist all at once. That is why the rich depiction of life is the way to show truthfully and vividly the process by which the hero forms a revolutionary world outlook.

Watching the film from this point of view, people will know that Jun Ho came to play an important role to some degree after the first depiction of life in the guerrilla base but that Jun Min and Jun Sik had less important or intermittent roles as the story draws to a close, so that it is difficult to know how their characters develop. In explaining the idea of a work, the characters whose lives are not depicted in full have little significance.

By skilfully depicting the process by which the destiny of the hero's family and that of the revolution are connected, you must give people the conviction that the revolution is an undertaking worthwhile enough for them to engage in, though it goes through ups and downs. This conviction should be depicted through the aspirations and struggle of those who devote everything to the revolution and through their revolutionary and enterprising lives. Since it is quite inconceivable in any work to talk about the revolution apart from specific people and lives, you must pay due attention to the destiny and lives of the brothers.

Some works are inclined to give prominence to the heroes alone and to deal with other characters carelessly. It is perfectly reasonable for the hero to be kept alive better when other characters are utilized skilfully, and it is a mistake ever to forget this in creation.

If you are to give a broad and profound explanation of the work's subject and idea, you must establish Jun Min's life more and maintain Jun Sik, too, through to the end. If they disappear in the middle of the story, their ideological aspiration to fight on faithfully to the last on the revolutionary path cannot be explained completely and, accordingly, the ideological depth of the film becomes that much shallower.

The reason that a work is not deep and wide in content is due in many cases to a lack of depth and width in the characters' lives. If you want to broaden the ideological content of this work, while giving life to the characters of the brothers, you must provide them with varied lives.

If you make them all live together in one place, this may hamper you in putting life into their personalities. In the light of both the arduous and complicated revolutionary struggle and of the representative features of the work, you need to show different images of the brothers fighting on reliably at important posts of the revolution. You may send Jun Min to the homeland as a political worker in place of Jun Hyok and let Jun Sik leave on expedition for north Manchuria, accompanying the main unit as an orderly at headquarters. When you maintain both characters on the path of the struggle through to the end, you can develop the line of their actions clearly and coordinate the line of their lives with the main line, and thus lead the story to develop extensively and in a diversified manner.

By stressing the need to develop the line of the hero's brothers, I do not mean that you must spend a lot of time on portraying their lives. If you proceed mainly with the line of Jun Hyok and, when all the brothers get together in the closing part of the story, make them tell how they have lived in the past, you can provide the audience with emotion and interest, while at the same time outlining the history of the anti-Japanese armed struggle in scope.

In this film the lives of the people in the guerrilla base are full of hope and confidence, but the character of the people who understand to the full this worthwhile life and make strenuous efforts to create a better, new life is not depicted well.

You need to portray skilfully the scene of the debate about the land and the sea in a night school scene in the guerrilla base. You must not finish that scene merely by telling about our three thousand-ri land of beautiful scenery which abounds with various natural resources, but ensure that there is a strong appeal that in order to regain the beautiful country the young people must become masters and conduct the revolution. The night school in the guerrilla base is not only a place for opposing the colonial slavery education of the Japanese imperialist aggressors and for bringing the people's true education and culture into bloom, but also a place of ideological education for bringing the young men and women to class consciousness and for

awakening their national independence, as well as a school of revolution.

If, while studying, the heroes only acquire knowledge and fail to grasp revolutionary ideas, it becomes meaningless. People can play the vanguard role in the practical efforts to change their lives only when they undergo ceaseless revolutionary training, at the same time as accumulating knowledge. If you show Jun Min carrying books all the time and debating at the night school better than others about the rivers and mountains and natural resources in the homeland, you can emphasize through the action the notion that he always thinks of the country warmly, and also make the audience confident that he will devote to the struggle for national liberation all the ardent love for the country he bears in his heart even if he leaves for operations in the homeland at some time in the future.

In life there is a wealth of things that underlie what is actually witnessed. You must become all the more aware that a revolutionary life won at the cost of blood, even though it seems simple, contains great thought. You must therefore depict expressively all the aspects of the military, political and cultural lives in the people's revolutionary army as well as the lives of the people in the Children's Vanguard, the Young Volunteers' Corps and Red Guards and their family lives, and of the work of assisting the guerrilla army, comprehensively showing what great importance all these lives have.

You give a detailed and efficient representation of lives but fail to do the same with the inner world of the people who experience them and with the mental changes taking place in that world. You must make efforts to express well from various angles the thoughts of the people and their abundant emotions and delicate mentality, while depicting lives that are varied.

In depicting the lives in the guerrilla base it is important to show vividly how a new life develops and how new people grow up. The people in the guerrilla base lived, worked and learned freely for the first time in their lives after ridding themselves of exploitation and oppression. They, who were the masters of a new world, came out as one man and fought heroically in defence of the people's institutions, the people's government and the people's life. The skilful depiction of life in the guerrilla base during the anti-Japanese armed struggle will make that life a good model for preparing the people to fight, just like the people in the guerrilla base, both in production and in battle, in the future, even in the event of war.

At present, however, the scenes showing the joyful life in the Children's Vanguard and the military life and productive labour in the Red Guards and the Young Volunteers' Corps pass by rapidly, cut into too many pieces and, as a result, the sentiment of life is not maintained consistently. You must depict the people's feelings of leading a free and happy life in the guerrilla base in the work so that all its aspects will come into full bloom.

In presenting the scene of the barley harvest you must not confine

yourselves to showing the labour in a simple manner; you must show well the irrepressible joy which emerges from the creative labour of the people who are leading life as they desire.

In this scene the camera must also work in a lively manner, reflecting the feelings of the characters. When life is happy the camera should also move with joy, and when people beat their breasts in resentment, the camera should also become indignant. Cameramen who mirror the revolutionary life of the people cannot and must not hide their own emotions and excited feelings in the scenes.

Revolutionary artists must make themselves staunch fighters who serve as a mouthpiece for the people on their thoughts, feelings and aspirations and devote body and soul in their interests.

The Brothers is a film which not only has serious ideological content but is also vast in scale.

With an introduction of life in the guerrilla base you have shown the first period of the hero's growth and development, which results in the production of a three-part work. In works of a multipartite style like this it is important to adopt a proper structure. Particularly in works which show lives over a long period by using historical events as a plot, you must solve the problem of how to coordinate the historical period with the system of their structure.

When you produce a multipartite film by adopting a work with historical events as a plot, you must not divide it into parts automatically according to the historical period. You must explain deeply some process of the development of the revolution and, at the same time, decide the extent of historical periods and social life so as to show the hero's growth satisfactorily.

Since it is in three parts, the first one must cover the period until the hero joins the guerrilla army after living in the guerrilla base, the second one must cover the period until he secures 600 military uniforms after becoming a platoon leader, and the third one, the period in which Jun Hyok is a regimental commander before and after the arduous march. Then, parts two and three may grow too large, but if each consists of two volumes, there will be no big imbalance.

When you build the structure of the work in this way, you can make the basis of each part one stage of the formation of the hero's revolutionary world outlook and weave the plot so that it describes the struggle and life of the archetype. Moreover, each part can assume its own unique importance, while still constituting an organic section of the whole structure of the work. This will enable you to explain the work's idea more extensively and more distinctly, while deepening the development of the hero's character consistently by fully describing his life.

Each part of a multipartite work must draw a clear historical line in the advancing process of the revolution and show the growth of the characters graphically as the revolution develops.

If you are to refine the scenes of the film further, you must also improve the dramatic flow in keeping with the structural system of the masterpiece.

In masterpieces you must regulate the flow by placing emphasis on showing the mental world of the heroes in such a way that it is perceived as growing gradually wider and deeper. You are apt to decline into formalism if you pay attention solely to promoting the lyrical colour of a work, on the pretext that the flow does not directly affect distinguishing the characters of people. The lyricism of a work cannot emerge outside of the specific feelings of the characters, and cannot be anything other than the world of these feelings. So, if you are to catch the proper cinematic flow, you must harmonize the flow of life with that of the specific feelings of the characters which emerge from it.

In this regard, there are the scene of Sun Ae's death and other scenes which need to be improved in various ways.

Sun Ae sacrifices herself in the effort to provide 600 military uniforms, and this cannot but be a great loss and sorrow to Jun Hyok. Although he is greatly shocked by the sacrifice of Sun Ae, his wife and comrade-in-arms, Jun Hyok, who may have to endure even greater loss and sorrow for the sake of the revolution, cannot be weakened by this unexpected distress.

In this regard you need to make the shock to Jun Hyok appear more meaningful, and to this end, you must portray him in the guerrilla base always encouraging his wife to fight together with him for the sake of the revolution so that they both cultivate their fighting spirit. With this already established, the noble mental quality of Jun Hyok, who represses his great sorrow inwardly even at the moment of his wife's death and instead shows concern for other wounded people, affords a more impressive appeal. Like this, the cinematic flow should be a flow that enables the audience to feel powerfully and vividly the process by which something new appears, develops and emerges victorious, and it should follow the lives of the characters and the growth of their personality.

You must ensure that the flow of revolutionary life is the main factor in the masterpiece.

The revolution is an uncompromising class struggle between the new, progressive forces and the old, conservative ones. In a masterpiece reflecting this struggle, it is inevitable that conflicts are sharp and fierce in nature.

In this work the struggle to defend the headquarters of the revolution is the most serious drama because it is the decisive battle to save the destiny of the Korean revolution and the Korean people. The flow of this sort of work cannot in any way be placid and slow. Needless to say, an event must not be driven impetuously in a peremptory manner, nor should dramatic events be built up for no reason, merely because the flow of a revolutionary work has to be made stirring and forceful.

Sudden changes may take place frequently in conditions where the drama unfolds sharply. When going abruptly into a situation in which counteraction seems to dominate temporarily, it is natural that the flow must become tense, but the directors often strive to increase the tension by prolonging such scenes. However, straining an event

immoderately in an effort to prolong the tensions results in nothing other than ignoring the logic of life and, further, impairing the artistic interest. You must learn how to deal with the event swiftly in conformity with the situation by taking the turning points of the drama into account.

In part two the scene of the battle in which Jun Hyok's regiment, in the disguise of the headquarters, lures the enemy punitive operation troops, lasts for a comparatively long time. But this is not unreasonable at all from the point of view of the flow of both the film as a whole and the scene itself. In the scene which shows the regiment luring the enemy punitive operation troops through waist-deep snow, the snow-laden course is a big hindrance to both friend and foe alike. Nevertheless, the regiment makes use of the cold and snow to make the enemy troops exhausted, driving them into difficulties. The longer the scene of this crisis, the greater sense of security it gives the audience that the headquarters of the revolution is safe. The duration required by the hero and the audience must be prolonged. In this situation every second is extremely valuable and cannot be bartered for anything.

However, prolonging the scene in which an operation is performed on Jun Ho is not suitable. In the light of the film as a whole and of the particular situation, the scene of the operation does not appear realistic because it flows too slowly. When this seriously wounded person is given medical treatment for so long a time, who can believe that he will recover? And if you create useless effects, although the audience worry about his survival, who will support you? You must radically shorten the time taken when the lives of the heroes and the feelings of the audience reach an extremely tense situation.

It is a wrong tendency to drag out impatiently one sensational occurrence after another on the pretext of depicting stirring lives. The film has many battle scenes but you need not include them repeatedly. They do not suit the quality of the masterpiece nor do they suit the tastes of our people.

In order to show the development of the people's ideological consciousness vividly and naturally, it is not enough simply to explain the circumstances governing the changes of feeling and mentality. Human psychology is revealed only through circumstances in lives. There cannot be a flow of pure consciousness itself, and changes of feeling and mentality do not take place spontaneously.

Since the development of consciousness reflects the development of life, the development of the hero's revolutionary consciousness follows the course of the development of the revolutionary struggle. In masterpieces, therefore, it is important to depict the development of the revolution in combination with the inner world of people, particularly with the process of the development of their world outlook. In this film you must also pay close attention to harmonizing battles and lives and to explaining the process of the formation of the heroes' revolutionary world outlook, while depicting lives in the guerrilla army and at home in proper combination.

You must not, on the plea of omitting battle scenes, eliminate all of

them indiscriminately. Since the masterpiece must teach people the experience and methods of the revolutionary struggle, you need to depict the battle scenes such as an ambush and assault well in a couple of places. The point is that you cannot depict the battle as a process in life. If, in depicting a battle, you do so as people who grow in it appear and the advancing history emerges, it immediately provides the audience with excitement.

You must not carelessly cut the scene of the battle to liberate the walled city in the closing section. In contrast with the ‘°letters of advice‘± scattered by the Japanese imperialists earlier, the leaflets spread by guerrillas in the scene stress that the headquarters of the revolution is alive and the people’s confidence in its victory is stronger than ever and that only the Japanese imperialists are in confusion.

In the arts the flow of complicated events must be expressed intensively and coordinated by the flow of a concise representation. The logic of life moderates the representation and the flow of the representation expresses the logic of life naturally and persuasively. The dispersion of many things under the excuse of depicting life makes it difficult to give life to any one of them and impossible to make any sort of feelings flow vigorously.

If you are to adjust the flow of the film correctly, you must be skilful in compilation and learn to exhibit your ability in cutting and editing. Although the writer should describe the flow of sentiments which accord with the lives of the heroes, the actual flow of the film is regulated by the director, so it is his job to perfect the cinematic flow. The talk of Jun Min, while he is engaged in underground operations, to the recruits is longer than necessary, and the scene of Jun Ho and Tu Sam having their photograph taken should be shown once, but you disperse it in various places, so it is desultory. If such unnecessary and crude scenes are adjusted properly, the flow of the film will become all the more realistic, smooth and succinct.

In order to complete the production of a film, a comprehensive work of art, it is important to make good use of music. In films music plays an important role in developing the plot, delineating the world of the characters’ thoughts and sentiments delicately, and in creating a lyrical flow.

When using music in films, you must pay close attention in particular to the matter of making use of the theme music.

In this film the theme song is We Will Be Wholeheartedly Faithful to the General which the five brothers sing while watching the sunrise prior to their separation. The theme song must accord with both the subject of the work and the ideological aspirations of the heroes. This will enable it to play its proper role as the main music which explains, in a concentrated manner, the idea of the film’s subject and the thoughts and sentiments of the hero.

If you want to make the best use of the theme song in the film, you must ensure that it resounds with meaning in a different style during important scenes throughout the film, instead of only at one time.

In the film you must guarantee the variety and harmony of the

musical presentation throughout, while making the best of the theme music. This film contains more than ten songs, some of which are sung in styles such as solo, small chorus and chorus by the characters themselves; also the Pangchang is used. While using songs in different styles, you must ensure that all these songs harmonize with the scenes.

Songs which do not accord with the content and circumstances of the scenes cannot improve the ideological and artistic qualities of the film. If songs are to suit the scenes, the right moments for including them must be fixed from the time of writing the scenario so that they emerge naturally in accordance with the plot.

Songs must suit the dramatic flow and the situation not only in content but also in style and in the ways in which they are used.

You must not interpret the problem of whether to use a solo or small chorus or chorus simply from the point of view of style. The matter of using which songs in which style depends on the requirements of the scenes, as well as on the characteristics of their ideological and lyrical content. When including songs in the necessary scenes you must have a deep knowledge of their ideological content and lyrical tints and take into full consideration whether they conform to the idea and lyricism of the scenes or not and, on this basis, resolve the matter of the style to be adopted.

In the Brothers you need to make good use of revolutionary songs to suit the content of the scenes and the situation, songs which reflect the historical events and lives during the anti-Japanese armed struggle and were sung widely by the guerrillas and people in those days.

It is better, for example, to adopt the Song of May Day than using a new song in the scene of the guerrillas' May Day celebration.

Because not only are the words and tune of the song good, but also it suits the content and atmosphere of the scene, you can gain a fine musical effect through deft arrangement.

The music in the last scene is not good, and for this scene the Song of Revolution is suitable in all aspects. As a song which accords with the idea of the film's subject and with the content of and situation in the last scene, the Song of Revolution can truthfully relate the hero's revolutionary convictions and aspirations. This revolutionary song, in particular, conforms to the ideological and artistic qualities of the masterpiece due to the profundity of its ideological content and the solemn style of its presentation.

In films it is important to decide which scenes and what style are suited to the use of music and songs, but the ways in which they are sung and performed are also no less important. The same song differs in lyricism according to the way in which it is sung, and so, unless a song is presented in a way that suits the scene, its features cannot be promoted properly and, moreover, the content of the film may be impaired.

The song Women Guerrillas Sing a Song is one of the best new songs. It has a bright tune suitable for a small chorus in which harmony is secured between the revolutionary and lyric factors, and

its style is solemn. Since it reflects the women guerrillas' ardent yearning for and their affectionate feelings towards the bright future of their beautiful country, this song must be sung with the effective use of cheerful lyricism. In addition, you would do better to have it sung in scenes that show women guerrillas conducting their activities, keenly feeling the worth of being engaged in the revolution, for instance, in the scene of their picking edible herbs joyfully in the woods.

Songs must be well produced, and also they must be sung perfectly. If a song, no matter how good, is not sung well, its ideological and artistic features can scarcely be kept properly alive. You must therefore examine the presentation of the whole musical performance and make the best use of musical expression and, at the same time, present it properly so that it suits the situation in the scene.

In the film it is also important to wind up the last scene well. In the last scene, in which the events end, the images of the characters are completed and the theme of the work is brought to a conclusion and so it holds an important place in closing the whole film representation.

With regard to structure, part three must be the summing up of parts one and two, and the last scene of part three must be the conclusion of this part and, at the same time, the windup of all three parts.

In consideration of the place occupied by the last scene of part three in the work, you have tried to insert narrative in it. Your intention was good. You must think seriously of the form of the narration used in it. If you adopt this at the start or in the middle of the film, you may use the narration to explain the time, place and process of an event and use this form to present the dramatic content of the event itself or suggest it. However, it is preferable for the narration in the last scene to refer to the path followed by the five brothers of the guerrilla army and their future path in a tone of political appeal. By doing this, you must make the last scene more powerful and distinct and suggestive.

The suggestion of the last scene emerges from establishing the conviction that the fight goes on although the events have ended, that people continue to grow although the portrayal of a character has been completed and that although the idea of the drama has been concluded, the truth will remain bright in history. The last scene of this film must pointedly emphasize that not only has the arduous march ended in victory but also the headquarters, which is the brains and heart of the revolution, remains alive and the Korean revolution will advance without cease.

You must complete the film *The Brothers* and make it a masterpiece which has a high degree of ideological and artistic qualities so that it conforms with the demands of the time and the aspirations of the people. While showing the brilliant path of the glorious anti-Japanese armed struggle by unfolding vivid artistic scenes, the film must generalize the progress of the Korean revolution in depth and breadth through the images of typical communists who grow up in a harsh

struggle. In this way the film must play an important role not only in showing people living examples of revolutionaries but also in elucidating the laws of revolutionary development and teaching the experience and methods of the revolutionary struggle.

You must make the process of creating the Brothers a process of arming yourselves more fully with the Party's monolithic ideology and of rising to a politically higher stage. In the course of producing this film, you must learn from the immortal revolutionary exploits, valuable fighting experience, revolutionary work method and popular work style established during the anti-Japanese revolutionary struggle and model yourselves on the noble communist, revolutionary spirit displayed by the anti-Japanese guerrillas. At the same time, you must undergo ideological training and cultivate a strong revolutionary will through the act of creation.

In addition, you must take a step forward artistically while producing this film. All of you must learn an honest lesson about creating a masterpiece while creating this work.

I am convinced that you will, without fail, live up to the expectations of our Party and people by completing the film and making it a revolutionary masterpiece which has a high degree of ideological and artistic qualities.

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