

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

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

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

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

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

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

The important mission of art and literature is to serve our Party's revolutionary cause of revolutionizing the whole of society and infusing it with the working-class spirit.

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be impossible to continue the revolution and succeed in the building of socialism and communism unless the remnants of outdated ideas are eradicated from the minds of the working people after the overthrow of the exploiting class.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

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

In order to bring up urgent and important problems in the present socialist environment where an energetic struggle is being developed to revolutionize the whole of society and assimilate it to the working class, creators must arm themselves with our Party's ideas and theories and look at things from the point of view of Party policy. If writers and artists are to defend the Party's revolutionary policy determinedly and raise and solve correctly those problems that arise in its implementation, it is important for them to have a proper understanding of the Party's ideas and intentions and to adhere firmly to the Party's stand. A person with no knowledge of these is unable to correctly estimate and understand the situation where a change is taking place. Consequently, he cannot make any contribution to the struggle to put the Party's policy into effect. At present, writers and artists say that they visit places where things are happening, but they do not fully understand the great revolutionary changes in factories and rural areas, in towns and villages. Nor are they quick and discerning in recognizing the problems which are socially important to these changes, so that they cannot represent them in their works. This is because they do not fully understand the Party policies. Some works are based on the model of fine revolutionaries and patriots in our society, but the characters and their lives as shown in these works are not as impressive as those which we see and hear about in fact.

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

If you creators arm yourselves firmly with the Party's policy and go out into society, where things are happening, and pay close attention to revolutionizing people, then you will be perfectly able to discover important new problems in real life where the ideological, technical and cultural revolutions are being carried on in full force.

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

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

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

Loyalty to the Party and the revolution is the basic quality which

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

If they visit places where they can be in the thick of things and if they delve into the lives of those working people who are implementing the Party's policy devotedly and making incredible successes and innovations, writers will be able to choose as their topics such important questions as what the most worthwhile life in our revolutionary era might be, or how one is to cherish and express loyalty to the Party and the revolution. When their works deal with these urgent and important problems and solve them, only then will writers be able to give real help to revolutionizing people and assimilating them to the working class.

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

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

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

To produce works that have great influence on this process of revolutionization and assimilation of people to the working class, creators must choose their subjects by analysing the working people's lives from the point of view of Party policy.

In the final analysis, revolutionizing people means rooting up all the remnants of outmoded ideas from their minds and implanting socialist and communist ideas in their place, so as to train them to be genuine revolutionaries and communists. Therefore, you should keep a sharp lookout for manifestations of surviving outdated ideas revealed in their lives, such as egoism, selfishness, conservatism, passivity and so on, and take issue with them seriously from the angle of revolutionization. However, some of our writers do not have a sharp enough point of view or critical eye to be able to approach and judge the existing situation from this angle.

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

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

When choosing a central idea from which the work of art is to grow, creators must first think deeply of the political influence which the work based on this idea will have upon the people. You will distort life if your attention is distracted to some unessential events that can still be found in life, instead of seeing clearly the political character of the given topic. Therefore, when you choose a problem in life, you must pick a typical one which embodies a subject essential to society.

A typical work of art deals with something that is socially important, and this is always sharply revealed in political subjects. Creators must know clearly that in art and literature the question of 'typical character' is a political question more than an artistic question. If writers are to give people a correct understanding of life through their works and lead them to devote themselves to the struggle to reform and develop society, they must look at life from the political point of view and discuss problems that are typical in society and hence important from the social point of view.

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

A literary work may deal with a large subject which will greatly influence the revolutionization of people. But the subject must always be capable of artistic representation. You will not be able to move people if you choose a political subject, which you consider important in the revolutionization of people, but cannot represent artistically, and then deal with it crudely.

In works dealing with socialist reality it is preferable to deal one at a time with the detailed aspects of the problems that can contribute to the revolutionization of people, describing them in depth. The value of a literary piece is determined not by the size of the subject with which it deals but by its importance and the depth of its description. For instance, if you are to take up the subject of revolutionization and assimilation into the working class, you must choose and expose in depth one aspect after another of the problems raised in revolutionizing the central characters, beginning with the characters themselves, then moving on to their families, sub-workteams, workteams and, finally, their workshops.

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

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

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

Many scripts produced recently are immature despite a good basic idea because they have not been refined to meet the Party's policy. A work dealing with the revolutionization of a worker's family, or one which treats the revolutionization of women, started from a new concept, and a good one. However, creators do not give satisfactory treatment to such concepts, treatment that is in conformity with Party policy.

Creators must at all times not only deal with problems on the basis of Party policy, but also solve them in conformity with the policy. This is the way to produce good works that give correct answers to the questions posed by time and life.

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

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

The process of people's revolutionization is a process in which old ideological vestiges are overcome through severe ideological struggle. At the same time, it is a process in which both living and working conditions are adapted to the nature of a socialist society. However, some writers tend to write as though everything that our Party intends to solve on a full scale in future has already been brought into effect. If you show only good living conditions without showing the process through which the conditions are created, you will not be able to clarify the meaning of a happy life as you should. A happy life does not come about of its own accord, but is shaped through creative efforts. And the honour and pride of people as masters of the revolution lie precisely in devoting themselves to these efforts. Therefore, if writers are to deal with the problem of revolutionization, they must approach life from a new point of view in conformity with the present socio-historic conditions and give an in-depth clarification of those problems which are raised by life. Only those creative workers who deal with problems by basing themselves on the Party's policy and who solve the problems in accordance with it will be able to create genuine works of revolutionary art and literature that can help to implement our Party's policy on revolutionizing all of society and assimilating it with the working class.

The most important thing in representing the socialist situation in

literary works is to give a full description of the process through which the working people arm themselves firmly with the revolutionary idea of our Party, the Juche idea; in other words, the process of their revolutionization and assimilation to the working class.

At the time when A Red Agitator was being produced, the work of reforming people was already progressing in our country as a mass movement in accordance with Party policy. However, the ideological revolution has now been intensified, and efforts for revolutionization are being made in all families, neighbourhood units and villages. Therefore, writers and artists must look deeply into life where this process of revolutionizing the whole of society and transforming it after the working-class pattern is being developed in greater depth and must describe examples of it clearly in their work. Today our workers urgently need works of art that can show them typical examples of new people who are doing all they can to revolutionize themselves. This is because literary works that depict people of the new era who are refashioning themselves to be communists will convince people that they will also be able to revolutionize themselves and learn the working-class spirit like these heroes if they resolve to do so and work diligently to this end.

Any great undertaking is prompted by the ideal of people who want to take their lives to a newer and higher plane. And the new, more ideal life, which has been changed and developed to meet their ideal, reacts on people once again and creates new needs, thereby developing and reaching a yet higher plane.

No matter on how large a scale the transformation of nature and society is undertaken, it begins with the reform of people. Its result is also nothing more nor less than the transformation of the individual. Therefore, writers must clearly understand and represent correctly the process of the development of life, putting the main emphasis on the transformation of people.

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

However, at present, we have few literary works that give a profound and clear picture of people who are fully aware of the noble duties they have assumed in accordance with the present time and the revolution, and who arm themselves firmly with the Party idea and temper themselves through the struggle. If you succeed in a good portrayal of people who unhesitatingly take on any tough job if they are called to do so by the Party and revolution, or of people who trust the Party and devote themselves to their work whether or not they are supervised or appreciated, what a good textbook this will be for the

revolutionization of people!

In fact, everywhere in our country there are people who live and work unwaveringly and with single-minded loyalty, people who serve as fine examples of revolutionization. Such people can be found not only amongst miners and smelters but also amongst farmers and intellectuals. They work hard to root out the surviving outdated ideas still lingering in their minds and refashion their thinking. They also live and work to shape their social and political life and further develop their political integrity.

Writers and artists must have close contact with life and give still better descriptions of people of the new, communist type who can serve as examples in the revolutionization of the working people. However, at present we do not have many literary works which give a full description of such people. And even when they do deal with them, they emphasize the negative aspects more than the positive. In revolutionizing people and assimilating them to the working class, you must always give more prominence to positive examples and make sure that everyone follows and models himself on them. The aim of reforming people's outdated ways of thinking is to educate them in revolutionary ideas and carry them forward to a communist society. To this end, you must put the spotlight on a new, communist archetype who can be the example for all members of society and ensure that people look at themselves and take this type as the standard and try to follow him.

If you examine the script of *When We Pick Apples*, a work which you intend to screen, from this point of view, you will see that it also has shortcomings. The heroine in this work has not yet firmly established her own ideological viewpoint and is not staunch in the struggle against negative aspects. Moreover, not enough emphasis is placed on the portrayal of members of the League of Socialist Working Youth, who ought to give full support to the new initiative of the heroine.

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

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

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

A basic trait in the character of revolutionaries is their spirit of fighting uncompromisingly against everything unsound in work and life. This trait constitutes one aspect of the lofty virtues of the new people who have been educated and trained in a socialist society. The heroine of the film *When We Pick Apples* belongs to the new generation that has grown up in a socialist society. The new heroes of our era have a vigorous character—they are cheerful, optimistic and strong-willed and do not yield to difficulties. They set an example for others through their devoted efforts and tireless training. Furthermore, they are genuine reformers of people: they re-educate all backward people through an uncompromising battle against negative qualities and train them to be revolutionaries who are unquestioningly faithful to the Party. This is the very beautiful, very typical character of the new people in our era, which must be vividly expressed in the portrayal of the heroine in this work.

The heroine worries about the country's economic life, grieving at the sight of rotting apples. However, when she meets people suffering from ideological imperfections, she merely gives a few words of lukewarm advice. This is why her image cannot win the spectators' heartfelt sympathy.

Instances of negativity found in our working people are those which can be expected in a socialist society. Amongst our working people there are no negative characters who deliberately oppose the Party's policy. The negative characters in our society are people who wish to follow Party policy and implement it, but make mistakes in and out of their work because they still harbour outdated character traits such as egoism, selfishness, subjectivism, expediency, conservatism and passivity, which have now become habitual to them. As a result, they cannot keep pace with the advancing times. If their failings are left untouched without being remedied at the right time, it will not only spoil these people, but will also create a huge obstacle in the way of expediting the revolution and construction. Therefore, you must expose and sharply criticize all negative practices in the work and life of these people, even though they may be trifling ones.

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

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

Criticism is an expression of both political awareness and humanity.



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

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

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

Class education should be carried out naturally in the context of life and to suit the attributes of those to be educated. You cannot make an impression on people if you weave a story that is not pointed, because you have to give class education. If writers pay particular attention to increasing the class consciousness of people, they will be able to find many occasions that can be used for class education. In our socialist society the process through which people overcome the survival of outdated thinking, revolutionize themselves and assimilate themselves to the working class is essentially the process by which new, communist individuals are born. Therefore, if a work of art is to show the process of people's revolutionization in detail, it must properly describe the process by which the negative characters are reformed.

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

Negative characters have different reasons for having fallen behind the times, and they do not all act in the same way. Therefore, the process by which they reform themselves cannot be exactly the same. You must describe this process differently and truthfully just as we see it in real life. People will only then see themselves in this light and learn a lesson.

All the negative characters in our society, with the exception of a handful of hostile elements, are people who must be re-educated and brought to the communist society. Therefore, it is very important for works of art to properly describe the lives of the negative characters after they have been reformed. When people see the beautiful character and sound lives of those who have turned over a new leaf through practical work, thanks to the help offered by society and the collective, they will clearly understand that revolutionization is the true way of actually helping them to raise their political integrity. In showing the process by which people are reformed, it is important to give full description of the changes in their ideological lives. To this end, you should show how, after they have been revolutionized, people gradually take an active part in communal labour and collective life, and at the same time accurately depict how families, workplaces, neighbourhood units and villages are revolutionized. In describing negative characters it is necessary to show the relations between them and the collective properly. People do not acquire a new revolutionary consciousness of their own accord just because they live in a socialist society. People's revolutionary consciousness gradually grows and is finally firmly established through their continuous ideological training in the course of practical work while taking an active part in communal labour and collective life. It is only when people participate voluntarily in social life and communal labour and work devotedly with the attitude of the master of the revolution and construction, that they can be said to have become people of a new type, as required by the nature of a socialist society.

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

When we look at the character of the old man Yong Sam in *The Flourishing Village* from this angle, we see that it is still not consistent enough. He is merely engrossed in cultivating his own kitchen garden. Therefore, when he hears that his second son has smashed the cold-bed frames for rice seedlings because of an accident with the tractor he was driving, he is more worried about the penalty he has to pay for the loss instead of thinking about the damage his son has caused to public property and of the resulting impediment to farming. His selfishness is so deep-rooted that when his eldest son suggests that their unused housing timber should be used to build a playground for the kindergarten, he says outright: 'How is it possible to mix the property of the cooperative with that of my family, when even between us as father and son there are things that are yours and things that are mine?' These are very vivid and life-like expressions which exactly show his character. However, there are still shortcomings in showing the old man's new concept of life and

his mental state, which begin to take shape as he takes part in collective labour and community life.

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

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

The misdeeds of negative characters are due to the fact that they are ideologically falling behind the times. Therefore, you will only be able to give people a lesson when you describe this point convincingly by comparing their former life with their life after their reformation, or by contrasting them with the positive characters. Upholding the Party's policy on revolutionizing the whole of society and transforming it with the working-class pattern, writers and artists must keep closely in touch with real life and depict more clearly the process of the revolutionization of our contemporaries who arm themselves with the Party idea.

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

With the change of the times and the social system, mankind and life also undergo a change. The workers and peasants of today are not what they were in the past, and their lives are not the same as they were years ago. Nevertheless, few of our art and literary works do a good job of showing the socialist situation at the spiritual height of the present times. This means that the writers have not yet accepted the spirit of the present times wholeheartedly.

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

revolution and the victory of the world revolution. This unbreakable fighting spirit of our people is the very trend of our time.

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

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

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

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

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

In calling on the young people to go to work in rural communities, the Party aims to press ahead with the ideological, technical and cultural revolutions there in line with what the theses on the socialist rural question<sup>8</sup> have indicated, and consolidate the rural base so as to be fully prepared to meet the coming great revolutionary event of national reunification.

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

Since they show a tractor driver as the heroine, a pioneer in the rural technical revolution, the writers ought to describe her life, as is required by the spirit of our times. In other words, they must concentrate everything on showing the process by which the girl, with the attitude of a master of the socialist countryside, awakens laggards like the sub-workteam leader. In particular, they must describe the process by which she encourages rural youngsters to stand in the forefront of the struggle to implement our Party's theses on the socialist rural question and the way in which she trains them to prepare themselves to take the initiative in meeting the great revolutionary event of national reunification.

You must consider which plot will have to be the main one in the light of the heroine's ideological aspirations. Why has she

volunteered to work in the rural areas? As the daughter of a model worker, she had come under a good influence from childhood on while growing up amongst the working class. In wholehearted response to the appeal of the Party, which called upon young people to work in the country areas, she has come here immediately after her graduation from school, full of determination to devote her youth to the worthy struggle to build a socialist rural community. If you base the story on her burning aspirations, people will witness the strong mettle of the builders of socialist rural communities and the vibrant pulse of the times. The main plot of the script runs counter to the spirit of the times because the writers have spotlighted secondary events while relegating the main topic to the background.

Writers must develop a keener sense for the changes that take place in people's ideological world and in their way of thinking, and pay more attention to describing them more minutely.

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

In this work you must forcefully expose the moves of the US imperialists to provoke a new war and of Japanese militarists to invade our country once more. You must show the staunch anti-imperialist spirit of the heroes, who launch a determined struggle against them. US imperialism and Japanese militarism are the sworn enemies of the Korean people. At the mere mention of US and Japanese imperialism, people clench their fists and bum with hatred. This fierce hatred and enmity is long-standing, and nothing can extinguish it.

The heroine must have this same steadfast anti-imperialist revolutionary spirit. She should impress upon the girls of the farm the idea that learning how to drive tractors is one way of doing battle to destroy the enemy and see to it that they work and live in a militant way by keeping themselves ready and alert at all times.

Living at home, chatting comfortably or dozing off at her desk is not proper behaviour for such a heroine. The kind of character which finds pleasure in gossip about unfaithful love and in trivial personal affairs does not suit the sound ideal and life of our contemporary young people. Not even the smallest element of bourgeois ideology,

feudal-Confucian ideas, revisionism or any other unsound ideas has its place in revolutionary cinema.

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

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

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

To express the spirit of the times correctly, works of art must truthfully represent life that is typical of the times.

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

Art and literature must give a correct answer to the question: what is a good life and how should a human being live?

A man who is content with what life has given him cannot create a new life, one that is more prosperous and cultured. A true human life is the struggle for socialism and communism.

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

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

Works dealing with the socialist situation must show life truthfully as it is; they must not beautify or decorate it. However, while it is bad to belittle life, it is also not good to exaggerate it. If you exaggerate

the facts or describe something which does not actually exist, instead of giving a truthful picture of things as they are, you will distort the essence of life and will fail to show the advantages of the socialist system correctly. Then people will not believe such a life exists. You will be mistaken if you think that you can show the happy life of our people by showing them putting up parasols or pushing prams. These are not new things that can be found only in our situation, nor do they have any meaning in showing the superiority of the socialist system.

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

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

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

The rushes of one film script deal with the heroine who is going to stop work. However, when she sees nursery children being supplied with insam tonic, she once again senses the benevolence of the Party and continues her work with great enthusiasm. This kind of story is unreal. At present insam tonic is not supplied to all children.

Moreover, it is not realistic to say that anyone is grateful to the Party at the sight of children being provided with this tonic. If you are to show the Party's care of the children and mothers correctly, you must not depict such a thing as the supply of insam tonic to children, but describe a far more important aspect: the fact that the state takes the full responsibility for the upbringing of children.

The over-decoration of life ends in characters that are too idealized. I think that self-preservation on the part of writers is one of the causes for embellishing life. Some people are afraid they will distort our situation if they deal with negative characters or negative manifestations. You must realize that concealing such characters and instances will give a false picture of our actual situation.

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

a political task.

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

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

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

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

Writers and artists must fight resolutely against the practices of embellishing or twisting reality so as to improve the ideological and artistic qualities of our art and literature and continually increase their role as tools for combat.

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

Composers must write songs expressing both the spirit of the times and the beautiful aspirations of the heroes. The songs have to emphasize the cheerful, robust and stirring emotions of our contemporaries who have a fixed purpose, a firm faith in life, great creative spirit and revolutionary optimism. Songs that merely reflect nature, unrelated to the struggle of our people for socialist construction, are utterly worthless. Even when a song deals with nature, it must strongly express the sentiments of the people.

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



Only by experiencing life sincerely and understanding it fully will composers be able to express the characteristic features of our people truthfully. They can do so by creating melodies of a suitable type and composing songs to suit the character and life of the film heroes. Film songs dealing with real events, songs that tell of the worth while labour of the working people, must not be formal and dull just because they are work songs.

Work songs must be powerful and lively, but easy to sing.

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

It is also important to make lyric songs popular. It is formalism and merely an expression of skill for skill's sake to create a difficult melody unsuited to the people's taste on the pretext of improving the level of excellence of a work of art. People have national emotions which have been formed over a long time and national tunes suitable to express them, which are further refined and enriched with the progress of time and society. Skill in producing a tune that does not suit the people's sentiments, liking or taste is not a genuine skill. It only alienates music from life.

Composers must not become professionals in the creation of music. If composition becomes one's profession, one's heart cannot burn with passion. One will merely put down notes and symbols on the paper instead of jotting down the beat of one's heart, and one will be unable to create genuine music.

Composers who want to create new music that is popular with the people and necessary to life today must look for a new specific feature in the character and life of the working people as well as a new, unique tune capable of truthfully expressing this feature. When composers jot down a general idea without going through any specific experiences, the result is too much similarity.

If you are to sing admirably of the clear, fresh and meaningful sentiments of our people, who are living a vibrant life—sentiments that are like a spring that never dries up—you must create music rich in ideological and artistic qualities.

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

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

#### ORIGINALITY MUST BE SHOWN IN CREATION

Our working people, who are continuing their advance, achieving wonderful successes and making new innovations daily in their work for socialist construction, want literary works and art that are characteristic of their worthy life.

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

With the intensification and development of the ideological, technical and cultural revolutions, the struggle for socialist construction in our country has become very deep and rich in content. The art and literature that reflect this socialist situation must not only be rich and profound in their ideological content, but must also be new and original in their artistic description. However, writers and artists are not fully meeting this objective requirement of the developing situation: they are not creating a variety of works suitable to the occasion.

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

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

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

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

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

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

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

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

An artist is an educator of the people and a pioneer of the times who explores the new. No matter what works they produce, writers should bear in mind their high mission on behalf of the times and the people. Only those writers who are fully aware of their mission will be able to be bold and deal with the new topics demanded by our people and the times in which they live. Such writers will be able to provide meaningful interpretations to these topics with impressive descriptions as required by the spirit of the times.

A new theme always deals with a new human being and a new life. In our present situation, with its wonderful successes and innovations, we can easily find a new man and a new life to serve as bases for artistic description.

If writers set a high creative goal to meet the needs of the times and the people, if they delve into the very heart of life, and if they experience and study man and life over a wide range and in depth, they will be perfectly able to find new and important subjects. However, if they approach life in a superficial way, or invent stories, or copy from other works while sitting at their desks, they will be unable to find a new subject. Only in real life will they be able to find an important seed that will give them the chance to explain a new theme and create a new artistic image. For this reason we say that life is the source of creation.

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

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

This is also true of the creation of characters in films. It is only when all the members of the creative staff have a steadfast opinion about creation and show creativity rather than imitating an established pattern that the characters can be individual. The writer must use all the elements of description—from the seed of the work to the mood—in a unique way and create new images. The director must explore new means and ways of description and adapt them to a new film version. And the actor has to make a special effort, because he is the artist who directly represents the human character on the screen.

However, in many cases actors and actresses play their parts in a monotonous way without putting much effort into their portrayals. When he is assigned to play a part, an experienced actor is interested in whether the character has something new in his personality that is different from other parts the actor has already played, whether the character can be described as a new man. If the role is too similar to one in a film already in existence, or if the role is without characteristic features, the actor will feel no enthusiasm for playing it. He will play it with enthusiasm only if the character is new. Needless to say, this does not mean that because the character is new its description will automatically be new. Sometimes acting follows a set pattern even when the actor has to play the part of a new character. This is because the actor plays with only a general notion about the character, without fully understanding it. Also, even if he has understood the character correctly, he might be confined to representing only the general outline of the character in his performance. A set pattern in film acting results from the fact that the actor does not display his independence as a creator, but either loses his own identity or replaces the individuality of the character with his own.

Some actors always play themselves instead of the part of a character. This happens if the actor sticks only to his past experience in creation and applies his existing experience to playing the part of the character.

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

The actor must perceive the new, beautiful thoughts, feelings and mentality of our contemporaries. He must create characters with a creative attitude by experiencing them sincerely and representing them vividly, on the basis of the experience he has gained in life and his creative work.

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

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

Creators must always make close contact with the existing situation and steadily follow the road of inquiry and innovations so as to create new images consistent with the noble ideals of the people.

Writers and artists must continue to pay particular attention to the problem of revolutionizing people and create many more typical images of the true people of our era who are growing up to be people of a new, communist type. Our writers and artists must take the responsibility for their failure to produce films dealing with the life of

the working class, films that can serve as an example in revolutionizing all of society and assimilating it with the working class. They must work hard to carry out this task.

Primarily they should describe the working class as it leads the fight to revolutionize the whole of society and model it on itself. At the same time they must depict, in depth and from various aspects, the process of the revolutionization of different sectors of society, including peasants and intellectuals. To attain this means that a great deal of work has to be done.

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

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