

**WORKS OF ART ARE THE FRUITS OF CREATIVE WORKERS' PASSION
AND STUDY**

Speech at a Seminar on the Great Leader's Views of Art and Literature
October 16, 1971

At the current seminar on the great leader's views of art and literature you have analysed and reviewed the success and experience gained in creating works according to the instructions he gave after watching the film *A Worker's Family*.

He was delighted by the successful production of this film, and spoke highly of it. He said that although the People's Prize laureate film *The Flourishing Village* was a masterpiece, *A Worker's Family* was more of a masterpiece in its artistic quality. He added that *A Worker's Family* should be introduced and publicized widely in newspapers and shown to many people so that it could be appreciated by the public.

As has been agreed unanimously at this seminar, the production of *A Worker's Family* under the guidance of the Party Central Committee is a great success in the creation of works dealing with our socialist reality, and brilliantly embodies the great leader's Juche thought on art and literature. At this seminar many creators and artists have analysed the ideological and artistic qualities of the film. As a result, they have now grasped his instructions and the Party's intentions fully, and understand their essence completely.

Unlike annual functions and commemorative gatherings, a seminar on the great leader's views of art and literature enables those attending it to exchange the successes and experience they have gained in the creation of works and to understand the leader's views more clearly. Creative workers and artists should meet frequently to study and grasp his ideas on art and literature so as to produce more films that are ideologically correct and artistically superior.

The success we have achieved so far in the development of cinema art has been remarkable.

Our films are models in their ideological content for the world's revolutionary art and literature. No one can find fault with the ideological content of our films, and no foreign films can compare with them.

However, our films are below standard in their artistic aspects. Our theatre art is a first-class art in the world, not only in its ideological but also in its artistic qualities, and our stage performances abroad have caused a sensation in many countries. However, our cinema is not yet as developed in artistic quality as our theatre.

We should make films perfect not only in their ideological but also in their artistic aspects.

The great leader watches every film produced and gives detailed instructions concerning it. If artists and writers closely study and understand the essence of these instructions and embody them fully in the creation of films, our cinema will move ahead of foreign cinema in its artistic aspects too.

Creative workers and artists in the field of cinema art should make every possible effort to bring this art in our country up to the world's standard, both in its ideological and its artistic aspects.

In order to develop cinema art in our country, it is first necessary for the artists and writers in this field to acquire a full knowledge of how our people live.

Nowadays our people lead a more diverse and affluent life than in the past and are seething with enthusiasm for the revolution. Our art and literature should depict this diversity and affluence well. Recently, however, artists and writers have failed to create fine films depicting the worthwhile and creative life led by our people.

In the first six months of this year the film sector produced a few films dealing mainly with the lives of schoolchildren, and even these were of low ideological and artistic quality. After watching them the leader said that they resembled the practice works produced by the students of the University of Dramatic and Cinematic Arts.

People are not interested in our films because they fail to reflect life properly. Recently some foreign films have been shown on a few occasions at the Pyongyang Art Theatre, and many people have attended. The masses pay attention to foreign films, partly because we have failed to produce many films to meet their demands, but mainly because our films fail to depict the variety of life in depth. In fact, few of our films are interesting and worth seeing, so it is no wonder that people are turning to foreign films.

Creative workers and artists are unable to produce works of art reflecting the life of our people because they are not fully familiar with how our people live.

While watching the most recent works, I have realized that artists and writers are not completely familiar with the situation in our country or the life of our people. As long as they are not fully aware of the worthwhile life and valiant efforts of our people, they can neither depict socialist reality accurately, nor properly display the ideological feelings and noble personalities of our heroic working class and agricultural workers. It is only when they are fully acquainted with the life of the people and have deep experience of it that they can create works of art that touch the people and are loved by them and inspire them in their efforts. Film makers cannot produce fine works that vividly depict the life of our people through dramaturgy alone.

If artists and writers are to gain a full experience of life, they should learn how important an experience of life is for the creation of works. As is said in a song, the situation in our country and the life of our people, both overflowing with creation, innovation, struggle and romance, are the essence of art themselves. If artists and writers gain experience of this real life, they can produce fine works of art beloved

and praised by the people.

However, some artists and writers have not yet realized how important an experience of life is for the creation of works. Some creators do not think that they can write only when they experience life; they have the mistaken view that they must know about life if they are to write. These people lack a proper fundamental position concerning life and creativity. Some of them therefore go in search of material about life with pen in hand, or fabricate works at their desks. With such an attitude towards creativity, artists cannot reflect the socialist reality of our country accurately in their works, nor can they faithfully depict the ideas and feelings of the new type of person living in the age of the Workers' Party. Artists and writers should clearly understand that they can produce fine works of art only when they have knowledge of real life, explore reality deeply and study life in earnest.

In order to understand life properly artists and writers should acquaint themselves fully with the intentions of the Party. Otherwise, they will be unable to understand the life of society or the advances made by our people even if they do explore reality. In order to understand reality, they should imbue themselves fully with the instructions of the great leader and the Party's policies, and deeply grasp the revolutionary position, scientific attitude and methods of our Party in dealing with reality.

Above all else, writers should explore reality and gain a deeper experience of life. Only then can they take up their pens, driven by an impulse to inform people of what they themselves have seen and felt. When they have plunged deep into life they will be able to produce works that are not only loved by the popular masses but also serve them.

Film directors, too, should experience life more deeply.

Speaking about creative individuality when they are given creative tasks, directors ask for scenarios written by particular writers to suit their tastes, or say that they need certain actors when forming production units. Some directors ask for actors who are good at comedy when producing farces. As far as writers are concerned, they say that the scripts they have written should be given to certain directors if good films are to be made. Choosing works that suit their tastes while claiming to give prominence to creative individuality is a tendency displayed by directors who are ignorant of reality and unable to understand the diverse aspects of life. Directors can make any kind of film as long as they are fully aware of reality and have a good understanding of the diversity of life.

There was much discussion with regard to the question of to whom the directing of the film *A Worker's Family* should be entrusted. The director of this film has made many spy films, including *The Polestar*. Therefore, we wondered if he could properly make a film dealing with socialist reality, like *A Worker's Family*. However, we were bold enough to entrust him with the directing of this film. After conducting a deep study into the reality in our country and the life of our workers, he produced an excellent film. As he has argued at this

seminar, experience shows that the question of whether a good film can be produced or not is determined by whether the people making it are aware of reality and have experience of life.

From now on directors should not talk only about creative individuality but also explore reality and study life in depth.

Actors and actresses, too, should gain deep insights into life.

Currently, those who have played negative characters, such as landowners and 'peace keeping corps' members, try to take such parts all the time, and those who have played positive characters attempt to play such characters only. They should not do so. Actors should learn to play both negative and positive characters and to give skilful portrayals of people of all occupations. This is the best way for them to be actors who repay the Party with loyalty.

If actors are to play any part well, they should understand the variety of life and the different characters of people. The making of *A Worker's Family* showed eloquently that actors can play their parts well only when they are familiar with the life of people and their characters.

Among the actors in *A Worker's Family* were those who had never before played comic roles. Nevertheless, they played these parts well. They were able to provoke laughter, not by exaggerated and farcical acting, but by depicting the life of the characters truthfully because they had acquired an abundant and varied experience of life. Actors should not try always to play similar roles; they should gain a wide and deep experience of life so that they can play the roles of both positive and negative characters.

The purpose of meetings to display artistic ability is to develop actors and actresses comprehensively. The previous meeting showed that even actors who spoke and acted poorly could make progress through intensive training. Actors should improve the level of their acting through such meetings.

At some time in the future artists and writers should discuss in depth how earnestly they have studied life and how they have tried to apply what they have learnt to their work.

Artists and writers ought to think deeply about the creative process. Only then can they understand life properly and reflect it accurately in their work. Those who neglect this cannot understand life or discover new things even though they examine reality. Novel artistic ideas and accurate descriptions come only from intense speculation. Artists and writers should fully understand that no work can be produced without creative speculation, and they should think profoundly at all times and in all places.

Artists and writers must have creative passion and spirit, for without these they cannot create excellent works of art. However, most are currently lacking in these. The reason for this seems to be our generous socialist system, which gives them state benefits even when they fail to produce.

Works of art are the crystals of artists' enthusiasm and the fruits of their study. The process of creating works of art is a struggle full of ardent passion and spirit. Without such passion and spirit, artists and

writers can approach reality only meditatively, and will as a result be unable to create fine works. Only through an energetic struggle can they discover and plant a good seed for an idea, and ensure that it blossoms and grows to produce beautiful flowers and bear good fruit. Artists and writers should display ardent creative passion and throw themselves into the struggle of our heroic workers and farmers in order to study life earnestly and reflect it in depth, and thus create excellent works of art.

Every character and prop in a film must be logically bound to the plot.

At this seminar on the leader's views of art and literature the matter of ensuring that film characters are bound to film plots came under discussion. This is a very important matter in the creation of films. I emphasized this matter a long time ago.

That the characters in a work are bound to the plot means that each of them should be assigned his proper tasks. If characters are to be bound dramatically to the plot, they should be assigned clear tasks, large or small.

When they are to play minor parts, actors usually take the performance lightly; this is because creative workers have failed to identify the characters distinctly. If they make even people who appear in a short scene distinct characters and clearly explain their way of life, the actors will not take their parts lightly or neglect minor parts, and there will be no characters who appear on the screen without reason. All creative workers know that characters in works should be distinct, but in practice they are unable to make them so. Therefore, you should not confine yourselves to just one or two discussions on the problem of giving definite tasks to all the characters in a film, but solve this problem by constantly exchanging experience.

You should ensure that the props in a work are also bound to the plot. You should not use hand props as meaningless ornaments. In many cases our creative workers include hand props that have nothing to do with the plot.

Some films include props that have nothing to do with the content of the story, or that do not suit reality, with the result that life is embellished, and worse still, distorted. Creative workers should use every prop to preserve the content of a work and to depict life accurately. When they use a hand prop or identify a character, they should make a scientific calculation and ensure that it or he is bound properly to the plot.

The dialogue in a film should be meaningful so that it clarifies the basic ideas of the work.

In the case of *A Worker's Family* considerable success was achieved in providing good dialogue to suit the theme of the film.

However, many films contain little meaningful dialogue. The leader has said that he does not find our films interesting because they lack dialogue with depth.

Screenwriters are unable to create good dialogue in their scenarios and use hackneyed expressions; directors, too, accept poor dialogue

without suggesting ways to improve it. Therefore, it is no wonder that characters in films fail to talk to each other in a meaningful way.

Writers and directors still seem unaware of how important is the role played by meaningful dialogue in films.

It is also difficult to find purposeful dialogue in novels. In response to the instructions of the great leader, the Writers Union is now achieving some success in the creation of novels. However, authors are failing to write dialogue that is significant, or to polish up their style.

The great leader has said that he has read some long novels written recently, but has had to listen to them again on a tape recorder because he did not understand their ideas clearly. Even so, he was not impressed because of the lack of good dialogue. Novelists, too, should write meaningful dialogue and improve their style.

Efforts should be concentrated on the creation of scenarios.

As matters stand at present, our film studios are failing to produce even one film a month. Since the Korean Film Studio has produced *A Worker's Family* this year, it can be said to have scarcely fulfilled its obligations, but the number of films produced there this year is lower than last year.

The low level of film production can be attributed partly to the fact that directors are failing to make good films. Of the films produced this year, five are too poor to be shown. Since as many as five films have been produced that cannot be shown, our film studios have fallen heavily into debt.

The low level of film production is due only partly to poor films being made by directors; the main reason for it is that not enough scripts are available. At present film studios are unable to produce films on a steady basis, not because their production capacity is insufficient, but because they are not supplied with enough screenplays.

Only a few scenarios are currently available, and they can all be made into films by the Korean Film Studio within this year, so, there are none for next year.

Officials in the field of cinema art should feel responsible for the failure to produce films on a regular basis. In particular, scenarists should act out of a strong sense of responsibility and write more. Stepping up film production depends entirely on how writers produce scripts.

In order to write as much as possible, screenwriters should create an atmosphere conducive to creation.

To encourage good writing, it is necessary for both veteran and young writers to create a good atmosphere for it. Scenarists, however, indulge in empty talk, instead of devoting their energies to creation. The Scriptwriting Company should encourage writers to get into the good habit of constantly reading, thinking and writing.

At the same time the life of writers should be regulated properly according to a daily routine. This is very important in getting a good atmosphere for creation. The Scriptwriting Company should regulate the daily life of writers in the same way that the life of workers at the

Korean Film Studio is regulated. When writers return from trips to gain experience in the field, they should be made to lead their life according to these regulations.

Veteran writers should be encouraged to write large numbers of scenarios.

As matters stand at present, there are many writers in the Scriptwriting Company who are able to write more than two scenarios a year. Last year one writer produced six screenplays. With ten writers who write six scenarios a year, sixty scenarios will be produced. However, I have been told that in the company veteran writers are now writing scenarios for young writers, instead of writing their own. I asked one writer why he had not written a scenario even though he had found a good central idea for a script. He replied that he was unable to do so because he was writing a piece for someone else. Many writers in the company are unable to produce scripts, because they are doing it for other people. If veteran writers do not help young ones their Party organization makes an issue of the matter, so they are obliged to write for other people and are unable to do their own work.

Apparently some young writers in the Scriptwriting Company call veteran writers egoists indifferent to the training of young writers if the latter fail to write scenarios for them.

It is quite wrong for more experienced writers to be made to write for young ones. I cannot understand why the older writers produce works for others, nor how young ones can ask others to write for them. It is a mistake for the Scriptwriting Company to make veteran scenarists write for younger colleagues on the pretext of training them.

The fact that the Scriptwriting Company has set the training of new writers as a task for veteran writers to begin with is something that should not be allowed. The company is not a training centre or educational institution for writers.

The great leader has said that the training of reserves should be left to educational institutions and that every unit should be made up of people who can play their proper role. The Scriptwriting Company should not force experienced screenwriters to train young ones, but encourage the former to write their own scenarios. At the same time, it should ensure that new writers no longer complain that they are not taught how to write.

There are many writers in the Scriptwriting Company, and a number of them have failed to produce even one scenario in the past few years. They identify the reason for their failure as the objective conditions, not their own lack of effort and passion. Those who cannot write should volunteer to go out to workplaces or study at university. We can send those who want to study back on refresher courses at the University of Dramatic and Cinematic Arts.

Scenarists should study diligently.

If they are to write they should be well-informed, with a good general knowledge of all sectors of society even though they may not be as well-informed as experts.

Writers currently know too little. With only minimum knowledge they can neither develop their passion nor write superior scripts. They should read a great deal in order to develop fresh ideas. Writers who do not read and are ignorant of reality cannot produce excellent works.

The great leader has said that writers should read in full The Selected Works of World Literature. They should read all the world's classics, as the leader has instructed, to say nothing of books from our own country. I have been told that some writers are saying that Korean books are not worth reading. Such people simply talk too much and are unwilling to read books. They should read as much as they can and not indulge in empty talk.

Writers should not be asked to submit their reading programmes. Asking them to present such programmes is not a good thing. It seems that writers are asked to do this in order to encourage them to read novels, but this practice must be discontinued.

Those who read books only when they are urged to prepare reading programmes and are placed under control cannot be writers. They need to make reading a routine. Except for when they are sleeping, they should read and write constantly, anywhere and at any time.

They ought not to read and write at the instigation of others.

You should not be critical when writers read during working hours. I was told that scenarists read books while studying others' faces.

According to my inquiry into the matter, the primary Party committee and the administration of the Scriptwriting Company have not told to refrain from reading during working hours. It seems to me that reading while studying others' faces is something done by the writers themselves. Writers need not be on their guard while reading and others must not cavil at writers reading books. If they read books while being on their guard they cannot work out their plans. Since reading is an indispensable part of their life, no one should find fault with their reading during working hours.

Writers should also watch films frequently. Since I referred to this matter at the seminar on the great leader's views of art and literature last year, they have begun to watch films, so I have been told. They should continue to do so. In particular, writers should watch a great many good films and study the leader's thoughts on art and literature.

Writers should often listen to music too. Few writers know the theme music of films. Apparently writers do not regularly attend the music-appreciation meeting held every week at the film studio. If they know nothing about music, it will be difficult for them to write appropriate lyrics.

The great leader has said that each film should contain more than two pieces of music. In order to include many songs in films, as the leader instructed, writers should know something about music. Scenarists, in particular, should have extensive knowledge, not only of music but also of all the other arts.

I have heard that writers do not appreciate the other arts. This demonstrates their lack of passion as writers. They should be

knowledgeable about all other forms of art.

No other people at present enjoy as much of the great leader's solicitude as scenarists do. Thanks to his warm care, scriptwriters are provided with the best possible conditions for creation.

Last year I saw to it that writers had their own separate building because I was told that they had not been able to enjoy a creative atmosphere due to their complicated surroundings. Now they say that its rooms are too large, and are asking for a building with many small rooms in which they can work singly or in pairs. I intend to provide such a building for them at some time in the future, as they have requested. If they fail to write works properly even though they are provided with favourable conditions for creation, they should be disciplined for their failure through Party channels and by administrative means.

When this seminar on the leader's views of art and literature is over, I intend to send writers to different areas of the country.

The Scriptwriting Company should conduct an efficient ideological campaign for writers before they leave for their destinations.

Otherwise, they will fail to grasp local reality fully on the spot and will work poorly. The company should study in detail the programmes they have for gaining experience in the field and assign them definite tasks.

Those who go out to study real life should have specific plans and resolves when they depart. They may collect material, just gain experience of life before returning home, or write on the spot. If they fail to produce works even after returning home they should be ashamed to show their faces. Those who are to be sent to the provinces soon must write good works when they return after experiencing life, thereby repaying the great trust and concern of the Party and the leader with loyalty.

Deviation in the creation of works should be rectified.

Mistakes are evident in the creation of works concerning which the leader has given instructions. Some writers are trying to rid themselves of organizational controls on the plea of creating works according to his instructions and are trying to avoid responsibility for their failure to produce good works. As far as the works which are created in accordance with the instructions of the leader are concerned, administrative officials are not exercising control over the practices of drawing up unnecessarily large budgets and wasting state property.

You should pay primary attention to the creation of works concerning which the great leader has given instructions, and should furnish proper conditions for their creation. For all that, it is not permissible for state funds and property to be used wastefully. When dealing with such films, you should calculate and arrange projects accurately and effectively to eliminate waste. Creative workers and administrative officials should work with a correct attitude towards the works that are to be created in accordance with the instructions of the leader.

You should also concentrate on films to be created according to the

instructions of the Party. These are to be created based on his instructions. Therefore, efforts should be put into creating excellent works and if they are not excellent, those concerned should be considered as having failed to carry out the instructions of the leader, and should bear appropriate responsibility.

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