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KOREAN FILMS HAVE BROUGHT THE CINEMA ART TO A HIGHER PLANE

--Some Characteristic Features of the Korean Films--

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Korean Films Produced under the Leadership of President Kim Il Sung

It can be said that the cinema art, which emerged as the 20th century's art with the high-level development of machine and technical civilization as the background, has reached a very high stage of development in the Korean films to make the cinema fulfil its role and mission to the letter.

Highly appreciating the significance the cinema has in art, President Kim Il Sung directs much effort to film production. President Kim Il Sung said:

"All kinds of art are necessary for the education of our working people and young folks, but stress should be laid on novels and films. Above all, we should produce a lot of good films." (Kim Il Sung, *Selected Works*, Eng. ed., Vol. IV, p. 158.)

Under the meticulous personal guidance of the President a lot of films moving the hearts of all persons have been produced in Korea.

Films Based on a New Conception of Man

The characteristic feature of the Korean films lies in that they are based on a new conception of man. In other words, unlike those films which are based on the old conception of man, it portrays man as the most powerful and beautiful being, regarding him as the deciding factor in everything, and makes him the central and main object of portrayal.

Description of nature, too, is used very symbolically as a means of supplementing psychological description of man. Even a plant, a tree and the sky are employed to help portray the inner world of each character to the full.

Such Soviet classic masterpieces as "Mother," "Battleship Potemkin" and "Strike," as is generally known, give portrayal of the people who rose up in the revolutionary struggle, against the background of the tyranny and oppression of towards prior to the Russian revolution. These films center around the harsh oppression of the people by tzardom and relentlessly expose the true nature of the imposers of sufferings on the people to rouse the violent indignation of the audience.

The Korean films, however, do not merely make one hear hatred towards the enemy. They also depict the beautiful and sublime minds of the people who rose in revolution and their worthwhile life, thereby inspiring the people to positive struggle.

This satisfies the natural aspirations of man, because human aspirations are positive and man comes to aspire after boundless advance at the sight of fine

and beautiful things. This conspicuous feature of the Korean films shows that their production is based on a most scientific theory.

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Fusion of High Ideological Content and Artistic Value

Another feature of the Korean films is the combination of high ideological content and artistic value. It is often with the case of the films of so-called high ideological content that generally political allegation is not represented in the particular characters as a natural thing but presented to the fore forcibly.

In the Korean films the political stand is depicted through the profound and vivid portrayal of the inner world of the characters in keeping with the given conditions.

Mother, the heroine of the "Sea of Blood," Ggot Bun, the heroine of the "Flower Girl" and Gap Ryong, the hero of the "Fate of a Self-defence Corps Member"--- all take the road of revolution, unyieldingly seeking to live a genuine worthwhile life in defiance of harshness and manifold misery under Japanese imperialist rule.

Through the complications of the heroines and heroes and the growth of their characters, these films impress on us the need to fight the enemy causing suffering to people and live for the sake of revolution.

It may be said that such a fusion of lofty ideological content with high artistic value is possible only in the Korean films that have a deep understanding of the essence of human nature and take up such a man as their hero.

Socialist Realism--Underlying Principle

The Korean films with these important features are run through with the principle of the "spirit of service to people" that calls for reflecting the aspirations and demands of people and inspiring them with courage, the principle of "class spirit" that calls for defending the will and interests of the working people and punishing their violators, and the principle of "Party spirit" whereby one defends with one's life the leader and Party that fight in the interest of the fatherland and the people.

Abiding closely by these principles, each picture teaches us what man is, what he lives for and what he should defend.

All this is excellently depicted with the method of socialist realism.

President Kim Il Sung said:

"In order to produce numerous revolutionary works that will have an emotional impact on our people and inspire them in their march forward, writers and artists should delve more deeply into reality, seriously study life and make an admirable use of socialist realism in their creative activity." (Kim Il Sung, *Selected Works*, Eng. ed., Vol. V, p. 457.)

As is the case with the revolutionary literature and art in general, the Korean films are not based on naturalistic realism nor on surrealism. They are produced on the basis of socialist realism aimed at educating the people in the bright prospect of socialism.

In Japan prevail abstract films. Abstraction in the art, in the long run, is an expression of confused ideological stand and means nothing more than the

death of art.

The Korean films which attach importance to man have further enriched the content of socialist realism in the depiction of the inevitable instead of the casual in the world and in

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typification. It is because they could show that the development of objective situation and the progress of events are occasioned not by the general law governing the development of history but the inevitable action of man based on his nature and that the typical characters of our time are the genuine revolutionaries who fight unyieldingly devoting their all to the revolution to bring about a happy future to the people.

The cinema which can give emotional artistic impact on the broad people will continue to attract attention as the core of mass art and play a big role in the future.

The Korean films will be enjoyed and studied by an increasing number of people all over the world as the culmination of the film art.