

THE FLOWERS OF THE REVOLUTION. THE NORTH KOREAN PROPAGANDA FILM

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"At that moment they had the idea of guiding the cinematograph towards the ardent fight against the wicked elements that rose up against the unprecedented reorganisation of the New World"

ALEKSANDER MEDVEDKIN (1973)

THE FLOWERS OF THE REVOLUTION

After overthrowing the despot who has oppressed his family for six years and thus being able to be reunited with his sisters, Chol Yeong addressed the villagers, proclaiming:

"You don't know the reason why we are all living in bitter tears. It is because we have lost our country, and the Japanese, the landowner Pae and other facts are putting us Koreans through hard times. This is the tragedy of a stateless nation. Fellow villagers, to put this sorrow and this pain behind us, we must restore our country and build a new society free of overlords and capitalists. To dress, feed and educate these poor children, we must all stand together and lead a revolution. You must help the Korean Restoration Army. The red flowers of the revolution have blossomed. I've seen the seeds of the flower of the revolution. You must help the Party, right?"

"Right!"

Chol Yeong's speech is addressed to the people. Not the people depicted in the fiction film *Kotpanum Chonio*^{1, 2} (The Flower Girl) (Ik-kyu & Hak Pak, 1972), but the North Koreans watching it. The film, which at this point is missing the melodramatic music that accompanies the rest of the story, weaves together a series of shots to construct a discourse that the audience can empathise with and that make them feel part of this revolution: Chol Yeong starts talking while embracing his two sisters. A tracking shot moves into a close-up of them while his gaze is directed towards the position of the spectator, almost looking at the camera. When he reaches the line "this is the tragedy of a stateless nation", this idea is symbolised by showing the face of the elder sister, Koppun, the film's protagonist, whose tear-filled eyes return Chol Yeong's gaze, looking off camera as if towards the future. Chol Yeong then addresses the crowd and we cut to a shot of the people, holding torches, approaching the speak-

Figures 1 y 2. Series of shots during Chol Yeong's speech.



er in the centre of the frame, who is positioned higher than the rest and clearly illuminated. Another shot pans over the faces of the villagers, pausing at the person who moments earlier had saved the younger sister from freezing to death in the snow. He nods and shows a hint of a smile when he hears the words: “we must restore our country and build a new society free of overlords and capitalists.” A medium shot shows Chol Yeong looking directly towards the camera (“To dress, feed and educate these poor children we must all stand together and lead a revolution”), followed by a group shot of the poor children of the village, and, as he finishes this sentence, another cut to the people around him. When the new leader asks them if they agree, the villagers nod and raise their fists. Finally, we return to a close-up of Koppun as her musical leitmotif rises in volume, with central lighting to accentuate her hopeful face, looking once more to an idealised point off camera, complemented by a reverse shot of several newly blossoming branches as a symbol of the revolution.

In this way, what began as an intense family melodrama finally reveals its propagandistic intentions, turning the image of the flowers, which has been charged with meanings over the course of the film, into a revolutionary symbol. This reflects how propaganda is underpinned by “the idea that the visual establishes and crystallises certain aspects of the collective memory, operating through the choice of images, turning some of them into symbols of values” (Sánchez-Biosca, 2006: 14).

BRIEF CHRONOLOGY AND EVOLUTION OF THE PROPAGANDA FILM (1925-1976)

Richard A. Nelson defines propaganda as “an intentional and systematic form of persuasion with ideological, political or commercial purposes, with the intent of influencing the emotions, attitudes, opinions and actions of groups of specific recipients” (Nelson, 1996: 38), i.e., to sug-

gest to spectators that they belong to a group. Llorenç Esteve summarises its most important uses as follows: “sacrifice as a morale-generating idea, the enemy as a motivating concept for the struggle and the justification of a socio-political and ideological model as a legitimiser.” If we set a chronological line with paradigmatic examples we will find that despite narrative, technical or ideological differences, every propaganda film is based on these premises. As early as the First World War, the cinema was being used as a medium of propaganda in films like *The Battle of the Somme* (Geoffrey Malins & John McDowell, 1916), a documentary that shows the days prior to and during the beginning of the battle, or *The Bond* (1918) by the ever militant Charles Chaplin, which uses comic sketches to explain the bonds issued by the US government to finance the Great War. After that first major international conflict, the newly created Soviet Union established a new model of representation: Constructivist cinema, whose leading figure was Sergei M. Eisenstein, with films like *Strike* (Stachka, 1925), *Battleship Potemkin* (Bronenosets Potyomkin, 1925) and *October* (Oktiabr, 1928). This film genre received its first major boost from communism and was picked up and developed by the republican socialism of the Spanish Civil War and by German National Socialism, which took power in 1933 and established the model for the pre-war propaganda film with *Triumph of the Will* (Triumph des Willens, Leni Riefenstahl, 1935). During the Spanish Civil War (1936-1939) with *Aurora de Esperanza* (Antonio Sau, 1937), the genre established the postulates with which we generally identify it today: films produced during and in contact with a military conflict and which, “like the war itself against the rebels, also had to be an instrument for social revolution” (Sala, 1931: 40). The contradictions within a single movement and a lack of centralisation meant that “in the films of this period, preparation was almost always eclipsed by illusion, reflection by haste,

THE MOST VISIBLE AND REPRESENTATIVE EXAMPLE OF A PROPAGANDA FILM THAT IS COMPLETELY DIFFERENT FROM EARLIER STYLES

and clear-headed research by shots in the dark” (Sala, 1931: 43). The propaganda ideas of Spanish Republican Socialism would turn into a breeding ground for the expansion of capitalist imperialism, but now with a higher level of organisation, unity and technology. Thus, the US film industry would produce an elaborately crafted filmography together with its allies (especially the British), which over the course of the Second World War (1939-1945) would generate a whole series of symbols: *An Airman's Letter to His Mother* (Michael Powell, 1941), for example. These films would demonise the enemy, as in *Know Your Enemy: Japan* (Frank Capra & Joris Ivens, 1945), while at the same time applauding the soldier's sacrifice in films like *The Purple Heart* (Lewis Milestone, 1944).

Archive footage would be the most popular resource up to that time, but once the war was over the propaganda film took a new direction. In its first anti-communist skirmish, during the Korean War (1950-1953), the US produced impressive films with its soldiers, showing once more their sacrifice and their (presumed) benefits that they were bringing to Korean civilians. This message is quite clear in John Ford's *This is Korea* (1951). But when the battle stage moved to Vietnam, propaganda turned against it and a new, more radical and experimental film genre fostered criticism, reflection and revolution by the working class, for which the preferred narrative form was the essay. Representative of this movement are *In the Year of the Pig* (Emile de Antonio, 1968) and the films of Jean-Luc Godard and the Dziga Vertov Group, such as *Wind from the East* (Le vent d'est, 1970) and *Struggle in Italy*

(Lotte in Italia, 1971). The style, which paid tribute to Vertov's cine-eye, but which found its ultimate definition in Medvedkin's idea of the “movie-train” (“We would fearlessly reveal the causes of the failures, the scandals; we would bring the ‘harmful subversives’ to the screen and we would present our well-reasoned demands; we would not stop until a reform came and the villains were disarmed” [Medvedkin, 197: 4]), failed in its mission and the group would make its last essay-film in 1976.

At this point on the chronological line, the object of my analysis, *The Flower Girl*, was released. It was North Korea's most successful film in history, both within and beyond the country's borders. In the year of its release it won the special jury prize at the Karlovy Vary Festival (held in what was then the Czech Socialist Republic), but is banned to this day in neighbouring South Korea, where it is considered communist propaganda and a symbol of the enemy. The movie was so important that even today it is “still present in the iconography of the country in images on Korean banknotes, murals, pictures, etc.” (Fernández Munárriz, 2012). This film thus offers the most visible and representative example (within the limits of the country's hermetic secrecy and its limited production) of a propaganda film that is completely different from earlier styles, making use of the genre to achieve a higher level of identification and engagement with the spectator.

Figure 3. North Korean banknote featuring three significant moments from the film.



THE FLOWER GIRL: SOCIAL AND POLITICAL CONTEXT

The Flower Girl is an adaptation of the opera of the same name originally conceived by Kim Il-sung, the founder of the Democratic People's Republic of Korea (DPRK), while in prison, during the Japanese occupation of the country (1910-1945), as recorded in his memoirs:

"There was a time during the independence movement in our country when we realised our vision to build an 'ideal village concept'. At that moment, we adopted the Korean students in Jilin [where he was incarcerated] to teach the people how to sing a wide variety of revolutionary songs [...]. When the script was finished, the production of the opera began, and it was performed at the Samseong School on the thirteenth anniversary of the October Revolution. For many years after the liberation the opera was not performed again until it was improved and adapted for film, and rewritten as a novel, under the direction of the Secretary for Organisation (Kim Jong-il), published at the beginning of 1970" (Kim, 1992).

In contextualising the film, we therefore need to consider two historical periods: first, the year of its production, 1972, which was preceded by a major increase in the country's national income due to the completion of the Seven Year Plan (1961-1967), "increasing from 25% (1956) to 65% (1969)" (Kim and Shin, 2010: 310). The nation's pride in its ideology and of its way of life led to the drafting of the Socialist Constitution in 1972, which, "between the lines, vested absolute trust in the Joseon Workers' Party during the process led by Kim Il-seong to build a nation and for the gains made in its fight against the Japanese" (Kim and Shin, 2010: 311). It is important to remember that the United States, together with the Republic of Korea, was still at war with the Democratic People's Republic of Korea, justifying the government's continued indoctrination of the people in spite of years of no armed conflict. Outside

the country, Richard Nixon, who in November would be re-elected President of the United States, visited China that same year, a move that was not viewed favourably by the DPRK, which came under pressure to form a part of the newly developing social and economic system from which it sought to protect the New World that the North Koreans were building. 1972 was thus a good moment to make a propaganda film extolling the spirit of *juche* (i.e., the idea that the people are the sole owners of the revolution and the subsequent construction) conceived by the leader of the nation in its Constitution.

1972 WAS A GOOD MOMENT TO MAKE A PROPAGANDA FILM EXTOLLING THE SPIRIT OF JUCHE (I.E., THE IDEA THAT THE PEOPLE ARE THE SOLE OWNERS OF THE REVOLUTION AND THE SUBSEQUENT CONSTRUCTION) CONCEIVED BY THE LEADER OF THE NATION IN ITS CONSTITUTION

Back in the late 1920s, when writing began on the opera *Kotpanum chonio*, the country was subjugated by the Japanese and by local landowners: work camps, slaves by birth, and extremely poor living and working conditions. In 1929, student movements gained force and the Wonsan general strike took place. In 1931, Japan invaded Manchuria, prompting Korea and China to join forces to fight for the region. Koreans of different ideologies began joining forces and an uprising slowly began forming, although it would never succeed in expelling the Japanese. In 1938, the Joseon Righteous Army was organised in China, while 1940 saw the establishment of the Korean Restoration Army referred to in the film, and the libretto for the opera was reportedly completed during the Second World War (Japan entered the conflict in 1941), and performed in 1947 as noted

by Kim Il-seong (“on the thirteenth anniversary of the October Revolution”), by which time Korea had become an independent nation, albeit racked by internal conflicts due to the ideological differences imposed by the liberating countries. As a result, once again, 1947 was the ideal moment to send a new message to the people about the idea of the collective and the fight against the Japanese empire in the story, and against the capitalist empire of the United States in reality.

A DIFFERENT KIND OF PROPAGANDA FILM

The propaganda film has gone through very different periods over the course of its history, always in search of the most effective way to convey its message. On the revolutionary side, whether socialist or communist, it only achieved success under the Soviet Constructivist model. D. W. Griffith consolidated the well-known Institutional Mode of Representation (IMR) (Burch, 1968), and American cinema made use of a sensationalist narrative style that occasionally drifted away from direct propaganda and into film genres, especially melodrama, manipulating the spectator indirectly. Two feature films emblematic of this approach are *In which we Serve* (David Lean and Noël Coward, 1942) and *The Best Years of Our Lives* (William Wyler, 1946).

The DPRK would adopt the heritage of communist cinema but was also aware of the power

of the IMR to achieve the spectator’s identification with the story through drama, and thus developed a hybrid cinema that turned the enemy’s own weapons against it. *The Flower Girl* uses an intense palette of colours and plays with lights and shadows in a style reminiscent of Douglas Sirk’s films, which include the acclaimed *A Time to Love, A Time to Die* (1958), an emblematic war drama that was probably analysed by the communist resistance.

The narrative arrangement thus takes precedence over the allegorical-poetic arrangement that characterises Constructivist cinema, although these are still present in elements such as the close-up of flowers to emphasise a new hope or the idea of continued struggle to attain freedom, ultimately to become a symbol of the revolution, or the images of waves breaking on the rocks when Koppun is told in the work camp that his brother is dead.

The film is an adaptation of an opera from which, to achieve a more realistic effect, the dances but not the songs have been eliminated. The musical component is important in any representation of the revolution, as a tool of ideological persuasion and moral struggle. Miklós Jancsó’s films stand as a point of reference for revolutionary musicals; *Csillagosok, Katonák* (The Red and the White, 1968) and *Még kér a nép* (Red Psalm, 1972) were highly successful and their influence is palpable in the images of *The*

Figures 4 y 5. Playing with light and shadow and the palette of saturated colours give the film the quality of the war melodramas of the 1950s, reflecting the stagnation of the North Korean film industry.





Figures 6, 7, 8 y 9. The presence of the flowers and the poetic editing used in their close-ups turn them into the symbol of the revolution and liberation.

Flower Girl. Furthermore, the musicalised oral tale, i.e., the popular song tradition, is deeply rooted in Korean culture. The film thus incorporates a series of pop-folk songs which tell the

story of Koppun and the sense of nation, struggle and freedom necessary to survive any drama. One example of this can be heard in the lyrics accompanying Koppun's leitmotif that opens the film: "Buy flowers, red flowers, beautiful and full of fragrance. Flowers grown with devotion to get the medicine for my ill mother. Buy flowers, red flowers." The film thus constitutes a *rara avis* among propaganda films, a unique model that draws both from American melodrama and from the musical, as well as from Constructivist ideas. There is no use of documentary style or of found footage, two potential tools of the genre. There is no acclamation of a charismatic personality or leader, like Hitler in Riefenstahl's film; nor is there a vision of the people as a collective. Rather, the role of the main narrator falls on a character who is representative of the group, who is given minimal dialogue, as his attitude is basically that of an observer of the events and a representation, and thus there is no attempt to give the proletariat a voice or to theorise on the class struggle, as the Dziga Vertov Group had done. It is also important to bear in mind the quality of the production, which was made with significant resources and conceived as what might be called a blockbuster within the borders of the DPRK, making it quite different from the republican films made during the Spanish Civil War and the minority and marginalised films of the Dziga Vertov Group. At the same time, it also avoids giving the enemy a face as done in American cinema, turning it instead into an idea, a power in the shadows capable of manipulating Korean citizens, like the landowner and his wife in the film. For all these reasons, the people need a leader who is able to see, to send a clear message against the enemy and to foster the idea of a collective: a person like Choel Yeong, the *deus ex machina* at the end of the film. To achieve all this, the film makes use of the three symbolic keys mentioned previously, which are outlined in more detail below.



Figure 10. The songs introduce and/or resume actions or sequences intended to emphasise the propagandistic aspect in the film.

SACRIFICE AS A MORALE-GENERATING IDEA

Within the Constructivist movement, this film is closer to *Mother* (Mat, Vsevolod Pudovkin, 1926) than to the postulates of Eisenstein because it better reflects its intention as propaganda and melodrama, exemplified in the family sacrifice rooted in Korean culture by the concept of *ajumma*, whereby mothers feel indelible obligation to protect their children under any circumstances. Thus, Koppun's mother, who dies trying to clear the family debt so that her daughters do not have to work for a landowner who is a Japanese sympathiser, becomes a martyr. However, her whole family will be a symbol of her sacrifice.

Figure 11. Koppun's mother, the representation of the oppressed and martyred Korea.



Koppun's family represents Korea and its history. Her mother is Korea subjugated to Japanese domination; from the very beginning her status as a slave is emphasised with a close-up of the chains and pulley of a well where she draws water, with the sound of the clanking metal and music with a gloomier tone. The camera follows the chain until we see the hands pulling it, dragging the full weight of the oppression she has inherited. Koppun and her blind sister represent the divided Korea of the time when the film was made: Koppun is North Korea, fighting, striving, and sacrificing herself by selling those flowers (of the revolution) so that her mother (old Korea) can go on living and, consequently, so the spirit of a nation stigmatised by the Japanese can rise again; the little sister, Sun Hui is South Korea, blinded by the enemy within, the United States (in a flashback, a device used meaningfully in the film to speak to us of the past, we are shown how the landowner's wife, in an act of violence that is to some extent unconscious, tips a cauldron of boiling water over Sun Hui's eyes, which is the cause of her blindness). Later, when Koppun goes in search of her brother, Sun Hui runs away to the mountains and is on the verge of death when a Good Samaritan, the old grandfather of the village (with all the symbolic weight this carries), saves her and takes care of her until the elder brother, Chol Yeong, arrives. Chol Yeong him-

Figure 12. Koppun, representing communist Korea, extols the values of struggle and sacrifice in her efforts to sell flowers to save her sick mother.





Figure 13. Sun Hui, representing Korea subjugated to American capitalism, blind to the North Korean sacrifice in the fight to maintain the values of the past.

self represents the revolutionary (North) Korea that will rise up against the invaders: this is what he did when the landowners who blinded Sun Hui and beat his mother, and as a result he was sent to a work camp from which he escapes four years later. And he will do it again to save his two sisters (the two Koreas) and reunite his family, symbolising a united Korea.

THE ENEMY AS THE MOTIVATING CONCEPT FOR THE STRUGGLE

As noted above, the Japanese invader does not appear in the film; nevertheless, there is no shortage of references to Japan and to the harm it has done. First and foremost, the narrative prefers to emphasise the fact that the enemy is as huge as it is unrepresentable, that it is practically a fight against an evil ideology which destroys all forms of social equality, which only accepts people who support it and whom it can exploit. This idea is personified in the film by the overlords, or owners, of Koppun's family. The film repeatedly reminds us of the division of Korea, and thus by not showing the Japanese as the enemy to be defeated, the discourse turns on the United States, the empire which in 1972 was repressing the unity of the country. Thus, the enemy is also a virus that has affected the nation itself, the South Koreans, whose consciences must be pricked, as ex-



Figure 14. The demons in the conscience of the landowner's wife after years of mistreating Koppun's family.

emplified by the landowner's wife, who, through the use of a collage accompanied by a soundtrack of Sun Hui's weeping, is shown memories of the past, the mistreatment of Koppun's family that has turned these saints, as the Japanese (and now the Americans) depicted them, into demons.

The songs also emphasise these events, in lyrics like: "when we have no country" or "With no country and with no money, there is no way to live." As does the dialogue, when the poor villagers ask "When will these sorrows end?"; or when the overlord threatens: "If you don't pay your debts today, I'll sell your daughter." And when the story takes us to the work camp, it reveals the horrors of the invasion: prisoners shackled around the hips, wrists and ankles, and women with babes in arms who have been waiting for their husbands for fifteen years. Two elements symbolise the harsh conditions of their subjugation: a close-up on the shackles and the crying of the baby that fills the soundtrack.

THE JUSTIFICATION OF A SOCIO-POLITICAL AND IDEOLOGICAL MODEL AS A LEGITIMISER

The Flower Girl tells us that hard work, respect and helping one's neighbour are the values on which a society should be based, but that such equality will always be suppressed by the inter-

ests of a person with too much power, and that the only way to fight that person is through the strength of the collective. In order to say all this and to engage the spectator, the Korean propaganda film, in an era when television was already available to issue direct proclamations and to present reality, prefers to make use of the Aristotelian narrative model with exposition, climax and dénouement. The first act presents Koppun and her conflict (selling flowers to save her sick mother), exposes the brutality of the antagonist and sets out a series of actions to develop the conflict. In the second act the fulfilment of the desire will be complicated and the plot will thicken: she obtains the medicine, but she gets back too late to save her mother. Koppun and Sun Hui are all alone now, and the elder decides to go in search of their brother, who she learns is dead. The girls are themselves on the verge of death when, in the resolution of the conflict, the brother appears and saves them and the village.

There is a continuous narrative line, with a drama in crescendo and its respective climax, only broken by the interjection of a male voice-over, an extra-diegetic mega-narrator who, in the middle of the drama, offers a synopsis of the story and reveals Koppun's internal state after losing her mother. Finally, this narrator brings Chol Yeong onto the scene and explains why he has been away for so many years. This voice-over is intended to clarify and tie up all the loose ends in order to close the story and the interpretations thereof. Reflecting this closure is the element of the flowers, which give the film a circular structure: at the beginning, Koppun could not sell a single flower, but in the end they will be snapped up from her hands. In other words, from the misery of the subjugated to the victory of the revolution; the flowers as the blossoming, once again, of the fight against the empire.

But what gives this film its persuasive force is the Hitchcockian manipulation of the spectator, as the whole story is characterised by the

generation of suspense and the withholding of information. A flashback (the only one, inserted using a fade-out and with a colour treatment that is even more saturated but will be gradually diluted) shows how happy Koppun was with her brother and how he was arrested. We are not told what happened to him, but we are led to believe he died, as several characters suggest. A similar effect is achieved when Koppun disappears from the story and Sun Hui becomes the protagonist, leading us to believe that the elder sister has also died. But when she appears again, Sun Hui is lost in the mountains in midwinter and villagers express their doubts to Koppun as to the chances that her sister is still alive. When at the end of the film the family is reunited, except for the martyred mother, the tied-up loose ends and the happy ending so longed for after the drama has been taken to such extremes, leaves the spectator with a sense of relief and hope.

In conclusion, the most important propaganda film ever produced in the DPRK establishes a propaganda model in the form of a feature film

Figures 15 and 16. The flowers as a chronological marker of the change from oppression to revolution.



that appropriates the narrative tools and the *mise en scene* of the enemy, while also drawing on the symbolic strategies of revolutionary cinema, although opting for melodramatic fiction over reactionary documentary. And in spite of being quite different from other variants of the propaganda film, it retains the main elements that characterise the genre. ■

NOTES

- * The images illustrating this article have been contributed voluntarily by the author of the text, who was liable for locating and requesting the proprietary rights of reproduction. In any event, the inclusion of images in the texts of *L'Atalante* is always done by way of citation, for their analysis, commentary and critical assessment. (Editor's note).
- 1 Due to the various circumstances affecting the situation of North Korean cinema, the only place where this film can be located is on YouTube: <https://www.youtube.com/watch?v=qf9xu2nvRNE>. As a result, the quality of the frame captures are unfortunately not ideal for an analysis of a text as complex as this one.
- 2. Synopsis: A young girl, Koppun, sells flowers in the hope of raising enough money to cure her ill mother. She has a younger sister, Sun Hui, who is blind, and an elder brother, Chol Yeong, who was jailed six years earlier. Her mother dies before she is able to obtain the medicine. Koppun goes out in search of her brother, whom she is told has died. In desperation, Koppun disappears, as does her little sister. Koppun returns to the town to be subjugated by the landowner. Chol Yeong appears, finds Sun Hui and rescues Koppun. The revolution has come to the village.

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Abstract

North Korean cinema is a great unknown for socio-political reasons. Analysing North Korean films is a difficult task, particularly given the absence of existing literature on the country's film production. This essay constitutes a first approach to a particular, unique and interesting body of films, whose most popular genre is the propaganda film. To this end, an analysis is offered of its most successful film: *The Flower Girl* (Ik-kyu Choe and Hak Pak, 1972), making a comparison between the evolution of this kind of cinema and the techniques that define it to establish how this genre changes depending on the ideology and the period, while maintaining certain interchangeable themes. The North Korean propaganda film is a hybrid that mixes melodrama with indoctrination, and elements of American cinema with Soviet Constructivism, to pursue a discussion of moral sacrifice, the perversity of the enemy and ideology as the legitimiser of the revolution.

Key words

Propaganda Film; North Korean Cinema; Constructivist Cinema; Melodrama; Musical; Aristotelian Narrative.

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LAS FLORES DE LA REVOLUCIÓN. EL CINE DE PROPAGANDA NORCOREANO

Resumen

El cine norcoreano es un gran desconocido debido a razones sociopolíticas. Poder visionar su filmografía es una tarea ardua, al igual que no hay una bibliografía que lo trabaje debidamente. Este ensayo se presenta como una primera aproximación a un cine particular, único y de gran interés analítico, cuyo género más popular es el cine de propaganda. Para ello se analiza su film más exitoso: *La chica de las flores* (Ik-kyu Choe y Hak Pak, 1972). Lo pondremos en común con la evolución de dicho cine y con aquellas herramientas que lo definen para comprobar cómo este género muta según la ideología y el periodo pero mantiene unas temáticas intercambiables. El cine de propaganda norcoreano es un híbrido que mezcla el melodrama con el adoctrinamiento y el manierismo norteamericano con el constructivismo soviético para seguir hablando del sacrificio moral, la perversidad del enemigo y la ideología como legitimadora de la revolución.

Palabras clave

Cine de propaganda; cine norcoreano; cine constructivista; melodrama; musical; narración aristotélica.

Autor

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