

Expose

**THE U.S. AND
JAPANESE
REACTIONARIES'
PLOT
TO RESURRECT
THE DEAD PAST**

**THREE REACTIONARY
JAPANESE FILMS IN REVIEW**

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THE DEAD PAST**

*Three Reactionary Japanese
Films in Review*

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Shatter the Fond Dream of the U.S.-Japanese Reactionaries

**On the Reactionary Japanese Films
*Admiral Yamamoto, Battle of the
Japan Sea and Gateway to Glory***

In the late '60s and early '70s something happened on the motion picture screen of Japan that drew attention: reactionary films were released one after another praising the old Japanese imperialist wars of aggression and presenting the war criminals as fine men. *Admiral Yamamoto, Battle of the Japan Sea* and *Gateway to Glory* are three examples.

The Japanese monopoly-capitalists and the reactionary Sato government spared no expense to produce these ultra-reactionary pictures, while the U.S. troops stationed in Japan and the Japanese "Self-Defence Forces" went out of their way to help. The films were rated high by the U.S.-Japanese reactionaries; some were extolled as the Ministry of Education's "film selections". Before releasing them the reactionary Japanese authorities did a lot of advertising to draw the attention of

film-goers and “make them literally known to every household”. They lauded these films as “portraying never-falling stars of the navy”, “shining albums of hero stories”, “noteworthy contributions to the cinema”, etc., etc.

So, it looks as though the Japanese reactionaries have completely deluded themselves and are exulting in the rose-coloured spectacles of their own making. Let us take a look at these films and see what they are. Very little explanation is needed for one to see clearly that these films are criminal evidence of the revival of Japanese militarism, good material for the Japanese and other Asian peoples to learn by negative example.

GHOST OF THE “GREAT JAPANESE EMPIRE”

With approval as their keynote, these three films highlight the Japanese militarist wars of aggression and arch war criminals and openly beat the drums for reviving Japanese fascism, eulogizing and defending it in every way.

In telling the stories of the Russo-Japanese War of 1905 and the war in the Pacific during World War II, these films make a great show of the Japanese navy’s “glory” and “prowess” and advertise the “golden era” of old Japanese imperialism. Emphasis is given to praising the two Japanese combined fleet commanders-in-chief, Heihachiro Togo and Isoroku Yamamoto as “gods of the armed forces”, resourceful and far-sighted “heroes . . . marked by their loyalty to the emperor and patriotic love of the country”, and who, with many “astounding exploits”, were ready to “lay down their lives to preserve

their integrity”. Now the ghost of the “Great Japanese Empire” which was thrown onto the scrap heap of history long ago is roaming about again.

These films which flagrantly distort history are a wild challenge to the people of Asia.

The history of Japanese militarism, from its war of aggression against China in 1894 to its surrender in 1945, is a criminal and bloody record of aggressive wars, of which the ones it unleashed since 1931 stand out particularly as incalculable debts of blood to the people of Asia. Japanese aggressor troops committed no end of evils — burning, killing, raping and looting — wherever they went. With their policy of “burn all, kill all and loot all” they created numerous inhuman “mass graves” and “areas of no habitation”. Taking human beings as targets for bayonet and sabre practice, Japanese gangsters indulged in brutal killing competitions, and millions of innocent people died under their butcher knives. These predatory wars brought untold suffering to the Japanese working people as well. But in these films the Japanese militarists’ crimes of aggression are praised by the U.S.-Japanese reactionaries as “the glory of the empire”; their unjust wars, which bereaved countless families, are presented as “just wars enjoying nationwide support”. If this can be tolerated, what cannot?

Why did the reactionary Sato government at the turn of this decade flagrantly let loose the ghost of the “Great Japanese Empire”, sounding the trumpet to revive its spirit? This is a compelling question worth pondering.

Our great leader Chairman Mao points out: **“In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines.”**¹

In the twenty-odd years since the end of World War II, Japanese militarism has been revived under the wing of U.S. imperialism. Japanese monopoly capital has raked in huge profits from U.S. imperialist wars of aggression against Korea, as well as against Viet Nam. This has brought vicious inflation and distorted development to the Japanese economy, increasingly sharpening the contradiction between production capacity on the one hand and the supply of raw materials and markets on the other, and greatly accelerating its expansion abroad. Under the cover of "developing Asia", it has stretched out evil claws of economic aggression to south Korea, Taiwan, Thailand and other areas of Southeast Asia. The reactionary Japanese government has been intensifying arms expansion and war preparations, acting as U.S. imperialist police dog in the East. It has put in official, commanding positions a batch of militarists and fascist military inheritors of Isoroku Yamamoto's mentality. It lets such infamous arch war criminals as Nobusuke Kishi and Okinori Kaya come out into the open, hatching diabolic schemes and making trouble. It has been clamouring about Japan's entering "the new Pacific era" of dominating Asia and indulging again in its fantasy of a "Greater East Asia Co-prosperity Sphere".

It is with the aim of creating counter-revolutionary public opinion for the revival of Japanese militarism and veiling its expansion and aggression in "legality" that the reactionary Japanese government seizes this mass medium of motion pictures and utilizes it to reverse the verdict on the history of Japanese militarist aggression and glorify these crime-steeped war criminals. As the great revolutionary teacher Marx said, "**They anxiously conjure up the spirits of the past to their service**"² and legalize "**the**

baseness of today by the baseness of yesterday".³ In intensifying its counter-revolutionary activities to revive Japanese militarism, the Sato government has to beg the ghosts of militarist ancestors for help and borrow from them names, battle cries and costumes in order to commit new evils. The "sphere of colonial influence" during the period of the Japanese empire's aggression and expansion keeps appearing on the screen, and this is precisely the "grand goal" for the '70s which the Sato government has long dreamed of.

PIRATES' LOGIC, THEORIES OF FLAGRANT AGGRESSION

In one of his essays the great writer Lu Hsun compared to mosquitoes those reactionary literary men who regard exploitation as justified for the ruling classes. He wrote that the blood-sucking of fleas was intolerable but that they made no sound, while mosquitoes were most irritating for, before biting, they would hum a lot, as if to justify their taking of men's blood to satisfy their hunger.

Lu Hsun's words nicely describe the gangster features of Eisaku Sato and those of his stripe.

In its economic aggression against the extensive areas of Southeast Asia and in its role of shock brigade for U.S. imperialist aggression in Asia, Japanese militarism has been shrieking about "justified aggression", making wild assertions such as that Japan's "automatic extension" of the aggressive Japan-U.S. "security treaty" is for Japan's "security" and "self-defence", that China's Taiwan Province is "a very important factor for Japan's security", that Korea is "indispensable to Japan's security", that

Japan wants to “play a role” in Indochina, that it wants to dispatch warships to “defend the Strait of Malacca” to “safeguard” Japan’s “economic interests”, etc., etc. This is nothing but the sophistry of aggression and expansion.

The makers of these reactionary films have blown all their trumpets about “justified aggression” by the Sato government, to peddle the old militarist logic of pirates and theories of aggression.

Riding roughshod over other countries and massacring their innocent civilian population, the fascist Japanese aggressors shout that they are “punishing the enemy to uphold justice in the world”. This is a scene that keeps recurring on the screen. It is under the same pretext of “upholding justice” that Japanese imperialism unleashed its war against Russia, seized the right to the lease of China’s South Manchuria Railway, Lushun and Talien and clamped its rule on Korea. Again under this pretext fascist Japanese aggressors invaded large areas of Southeast Asia and brought unprecedented disaster to the Asian people. Wherever they stretch their evil claws of aggression, there they say they are extending “justice”. This is nothing but pirate logic.

To divert Japanese youth’s attention from domestic politics and in order to impress on their minds the aggressive mentality of “upholding justice in the world”, *Gateway to Glory* features the educational talks the divisional officer Okano of the naval academy has with Ichiro Hirata.

Okano: What bothers me is your great interest in politics, especially in domestic politics.

Okano: You should focus your attention on other lands.

Hirata: Other lands?

Okano: The theatre of our navy’s action is the Pacific Ocean.

This brief conversation fully exposes Japanese militarism’s mad ambition to dominate the Pacific by relying on its gunboat policy. The Japanese aggressors repeatedly advocate giving priority to expanding the naval and air forces — their main tools for aggression. They rave that Japan must have command of the sea and air both on the high seas and on the territorial waters of other countries. Togo’s “warships first” doctrine, Yamamoto’s “attack with aircraft carriers as base” and the present “defence system” with the main emphasis on naval and air forces, which the Sato government attempts to establish in the Asian and Pacific regions — all these harp on the same robber’s tune.

The films brazenly claim that northeast China is the “life-line” for the build-up of Japan, that Japan must “gain control of the Far East” and that, should Japan fail to occupy Korea and northeast China its independence would be threatened. It is then quite clear that in the dictionary of Japanese militarism, “self-defence” means aggression and “life-line” means expansion-line. When it wants to invade other countries, it will say they “threaten” its “security”. For such “security” these films openly say that Japan must “make a pre-emptive attack by surprise”, at the same time spreading various peace smokescreens to deceive the people.

The wars shown in these three films are sufficient to define what the Japanese militarists mean by “security” and “self-defence”.

Just look at the scenes of large or small battles on land, sea and in the air. There is not one on Japanese soil. It’s always Japanese aggressor troops occupying China’s territory and putting down the anti-imperialist Yi Ho Tuan Movement of 1900, Japanese planes flying

like crows to Southeast Asia, Japanese warships sweeping into Korea's and China's harbours and territorial waters or recklessly sailing the Pacific Ocean. The Japanese reactionaries also include the southwest Pacific in their sphere of influence.

The Japanese aggressors' gangster acts expose the falsehood of their so-called self-defence!

"SPIRITUAL PILLAR" OF MILITARISM

These three films are from beginning to end filled with war hysteria: sword-swinging fascist chieftains scream madly and drive Japanese soldiers to faraway lands to "kill to their hearts' content". *Battle of the Japan Sea* gives special prominence to that murderous-looking arch criminal of war Maresuke Nogi, commander of the land force, by a scene in which, before sending large contingents of soldiers to the Fortress of Lushun to become cannon-fodder, he orders them to salute in the direction of the Imperial Palace to show their "determination" to die for the tenno (the emperor). That is how Japanese youth, poisoned by the opiate of "bushido" spirit ("way of the warrior"), become victims of the predatory wars. These are towering crimes committed by Japanese militarism against the Japanese people. Such scenes are shown on the screen by the Sato government to try to restore "bushido" spirit spurned by the Japanese people, as well as try by every means to get cannon-fodder for Japanese militarism's wars of aggression.

After the militarism of the tenno brand collapsed at the end of World War II, that No. 1 war criminal the tenno had to make a declaration on January 1, 1946, re-

nouncing the deification of the tenno, giving up for the time being the sanctity that had for a long time deceived the Japanese people. The "imperial decree for army-men" and the "imperial decree on education", as the soul of militarist education, and the whole corresponding system of militarist education had to be abandoned. Thus, "bushido", the spiritual pillar of the tenno-brand militarism that had for many years sustained Japan's "imperial edifice", also collapsed.

Today, Japanese militarism has hastily replaced the ill-famed political mummy of the tenno in the limelight as spiritual mobilization for its aggression and expansion, going all out to spread the reactionary "bushido" spirit and rave that the ragged banner of "soul of the Yamato race" will wave once more. Under the Sato government's reactionary policy of "renovating and consolidating education from kindergarten to university" in an all-round way, culture and education in Japan are ever more quickly taking the shape of militarism. The Japanese reactionaries have authorized the reprinting and republishing of primary school textbooks issued during World War II and restored the art of sword play with the purpose of cultivating "bushido" spirit. They shriek that the "Self-Defence Forces" should regard "killing as their vocation", and ask its members to "lay down their lives" for their wars of aggression. That is how the Japanese reactionaries, through the press, motion pictures, dramas, fine arts, music and even advertisements, poison the minds of the people with militarism under the cover of "national defence consciousness" to condition the broad masses of Japanese youth to become the kind of men the militarists "expect them to be".

It is the intention of the Japanese reactionaries that these three films openly preach such reactionary ethical values of "bushido" as "loyalty" (worship of the tenno and loyalty to the empire), "valour" (to kill, conquer and adhere to militarism), and "docility" (to negate self and obey orders). The numerous "soldiers of the empire", big and small, who appear on the screen are all cast as faithful "bushido" followers and loyal subjects of the "empire without equal among ten thousand states".

Heihachiro Togo, commander-in-chief of the Japanese combined fleet and arch criminal in the wars of aggression against China and Korea, is eulogized as a "god of the armed forces" who dedicated his life to the "destiny of the empire". He appears again and again on the screen personally supervising the training of sailors and leading the fleet in naval operations for the tenno. To show Togo as a warrior "loyal to the imperial house", the film purposely presents this scene: In the naval battle at the Tsushima Strait, Togo, sword in hand, stands on the bridge of a warship looking straight ahead. A staff officer of the combined fleet explains that the sword was bestowed by His Imperial Highness the Heir-Apparent, and the commander-in-chief treasures it as a talisman.

While Heihachiro Togo is presented as a man in sworn allegiance to the emperor, Isoroku Yamamoto is purposely pictured as one troubled by conflict between his mind and his action, a model serviceman who sometimes has to "act against his own will because of his loyalty to the emperor and patriotic love of country". The film makes it very clear that in spite of certain differences of opinion between him and many military and political bigwigs, once the tenno has made his decision, he will absolutely obey and perform the "imperial service-

men's duties" to the extent of laying down his life as a willing slave.

To counter the Japanese people's growing opposition to the revival of Japanese militarism and aggression abroad, the film *Gateway to Glory* takes great pains to design a model for today's Japanese youth to follow, the "pattern of growth" of the fascist officer Ichiro Hirata. It tries hard to make it clear that although Hirata is at first interested in politics, in changing the situation in the country and is opposed to military training for secondary school students and to going to the army, once he enters the naval academy and is indoctrinated with the enslaving, barbarous fascist education and haunted by the ghost of "bushido", he changes into another person. His head crammed with the "servicemen's duties" of fighting to "uphold the imperial prestige", he forgets everything and becomes a bloodthirsty member of the Japanese aggressor forces. The film also presents two young men who wanted to learn painting and English but are finally both changed into "imperial servicemen".

The Japanese reactionaries give prominence on the screen to the three generations of militarists, Heihachiro Togo, Isoroku Yamamoto and Ichiro Hirata, and through their mouths spread the high-sounding ethical code of "loyalty to the emperor and patriotic love of country". By "emperor", they mean the representatives of Japanese monopoly capital who live in the lap of luxury by bleeding the people white. By "country", they mean the "Great Japanese Empire" built on piles of corpses, through enslaving the Japanese and plundering other Asian people. It is precisely this kind of "emperor" and this kind of "country" that the Sato government wants the Japanese people to serve.

In an attempt to deceive people, the films also present such venomous snakes as Togo and Yamamoto in the pretty masks of "kindness and benevolence" and "compassion for the soldiers". They make Heihachiro Togo, who has driven thousands of Japanese soldiers to their deaths for the emperor, go into a blind old woman's home and hypocritically burn incense for her son, killed in action in aggressive war. They make Isoroku Yamamoto, who directed the Pacific War and brought untold suffering to the Japanese people, "look over a casualty list with a heavy heart" and go to the hospital "to comfort the wounded". They make Nogi, who has driven the sons of so many Japanese women into "suicide squads", promise a soldier to send his savings to his mother. This is sheer hypocrisy, crocodile tears, a scheme conceived by the present Japanese reactionaries to promote "bushido" spirit.

The Japanese reactionaries also concocted a vicious ending for *Gateway to Glory*. On the eve of the Japanese imperialists' surrender, trying to put up a last-ditch struggle, the naval cadets, who are appraised as "valuable talents" of post-war Japan, continue to drill in formation and yell, "The emperor's prestige extends over the four seas", "we want to be like falling cherry blossoms and die for the country without hesitation". It is in this frenzied atmosphere that Hirata, sword in hand and with "Japan's future" on his shoulders, walks out of the naval academy and into a new theatre of war. This deliberate hint in the film coincides with the emperor's tacit orders for revanchism, sent when Japan surrendered in 1945, of "lying on thorns and eating gall to nurse vengeance in ten years of building up strength and educating the peo-

ple". Japanese militarism's mad ambition to stage a come-back is fully revealed.

"ASIAN GENDARME" UNDER U.S. INSIGNIA

In the film *Admiral Yamamoto* there are some scenes for deep thought. While blowing about the Japanese navy's "resplendent results" in the war against the United States and its "quasi-irresistibility", the film at the same time repeatedly praises the U.S., describing it as "powerful", "terrible", "invincible". This contradiction in the film only serves to show the dirty collusion between the U.S. and Japanese reactionaries. Japanese militarism is today different from in the pre-war days in that it is now under the U.S. insignia.

After World War II, Japan was reduced to a U.S. appendage, its state power in the hands of U.S. imperialism and pro-U.S. monopoly capital. Through the Japan-U.S. "Security Treaty", U.S. imperialism has made Japan its biggest military and nuclear base in Asia, and gendarme serving its aggression in Asia. U.S. imperialism is also doing everything to help the Sato government step up its enslavement of the Japanese people's minds. In 1969 it began returning to the reactionary Japanese government the 1,385 Japanese films it confiscated after World War II, films which sing praises to the "Great East Asia War". It advocates "U.S.-Japan co-operation" through "movie co-production" and other channels. In short, it is tightening its control over Japan in all fields to mould the revived Japanese militarism according to its will.

What kind of Japanese militarism does U.S. imperialism need? What features does it want the revived Japanese militarism to assume?

The image of Isoroku Yamamoto as portrayed in the film is exactly the kind of sinister model that the U.S.-Japanese reactionaries would like to establish.

War criminal Yamamoto was killed in the latter part of World War II. His infamy has for many years been in the limbo of oblivion. Then suddenly his name is on the lips of the U.S.-Japanese reactionaries as a prominent figure. Memoirs and legends about him came out one after another. The Japanese reactionaries spare no effort to create public opinion that "Isoroku Yamamoto still lives in the hearts of the Japanese people" and that "considering the world situation today, it is highly significant to look back on the Pacific War through Admiral of the Fleet Yamamoto".

Isoroku Yamamoto was a one-hundred-per-cent scheming aggressive war criminal, who rose in the course of the pernicious expansion of Japanese imperialism. It was he who drew up the plan of surprise attack on Pearl Harbour which touched off the Pacific War. On January 7, 1941, 11 months before the attack took place, he proposed in a letter to the navy minister Koshiro Oikawa his design for this operation: "From the very start of the war the enemy's main fleet will be fiercely attacked and destroyed, so as to puncture the morale of the U.S. navy and the American people beyond repair. Seizing an opportune moment when most of the enemy's big warships are moored in Pearl Harbour, we'll wipe them out with our air squadrons." But, to please U.S. imperialism, the film has completely disregarded facts. It dresses Yamamoto up as representative of the "supporters of peace"

who opposed fighting the U.S. and wanted "to try to stop the war before it breaks out". Even when the Japanese task force for the surprise attack sailed for Pearl Harbour, the film makes Yamamoto hypocritically "order" his subordinates to "return as soon as the peace talks succeed!"

In creating this image of Yamamoto with such painstaking efforts, the Japanese reactionaries aim only at endowing him with two "great virtues", one "bushido" spirit in his "loyalty to the emperor and patriotic love of country", the other his slave-mentality of worshipping, fearing and fawning upon U.S. imperialism. On the one hand, the film stresses his "loyalty to the emperor" and readiness to die for the Japanese imperialists' "country", while, on the other, it emphasizes his opposition to a war with the U.S. by the words "if there should be a war, it would be lost against America". In trying hard to unite these two diametrically opposed aspects in the one and same person, the film simply serves the political needs of the U.S.-Japanese reactionaries and makes Yamamoto a hybrid of the collusion between the U.S. and Japanese reactionaries.

Just look how this "Japanese hero", who is described in the film as having defeated the U.S., licks the boots of the U.S. imperialists, saying that they have "their greatness" and that "there are many factories" in the United States, that Japan "is no adversary of America", etc. This amounts to saying that Japanese militarism can expand wherever it pleases and attack whomever it pleases, with the absolute exception of the U.S., that it must obey orders from the U.S. and serve as a willing tool for U.S. aggression in Asia. In short, the U.S. reactionaries are the "overlord", while Japanese militarism is but an underling.

Today, the struggle against Japanese militarism is part and parcel of the struggle against U.S. imperialism. To write off the sinister term "Japanese militarism" from the pages of history once and for all, it is imperative to smash to bits the U.S. imperialists' criminal plots for reviving Japanese militarism.

Proceeding from its interests and ambition, social-imperialism colludes with U.S. imperialism by tacit agreement in the revival of Japanese militarism. In the *Battle of the Japan Sea*, one hears the Japanese reactionaries speak, through the mouths of the old-time Japanese high-ranking naval officers, about their fondness of Russia and their admiration of the "tactics and might" of the tsarist Russian fleet. Closely following their U.S. masters, the Japanese reactionaries make eyes at the new tsars and dirty deals with social-imperialism. The latter, sharing the same feelings, take the hint, and are carrying on intimately with the Japanese militarists. No wonder it has not breathed a word about an episode in the film smearing the great revolutionary teacher Lenin and the Russian Revolution of 1905. How low these renegades to the cause of Lenin have stooped!

THOSE WHO PLAY WITH FIRE GET BURNT

In their revival of Japanese militarism the U.S.-Japanese reactionaries have reached a point of frenzy, flooding Japan with fascist art and literature. Li Koran (Toshiko Yamaguchi), an ex-geisha, who shamefully served the Japanese aggressors, has re-appeared on TV and stage, singing her old fascist ditties. Works by artists in the old-time Japanese navy have been exhibited to

advertise aggression in Asia. Published even are "memoirs" by the crime-ridden war criminal Yasuji Okamura, former commander-in-chief of the Japanese forces of aggression in China. What is more, arch war criminal Hideki Tojo, who has long been condemned by history, is presented on the screen in the '70s.

In the photo album *Japanese Warships* published by the Sato government in praise of its "former imperial ships", there appears this poem:

Moving! Stirring!
Submerged since long ago —
The splendour of the imperial navy
Is here revived.

"Here revived"! The Japanese reactionaries are itching for action and their aggressive ambition to re-establish the "Greater East Asia Co-prosperity Sphere" leaps to view on paper.

But Japanese militarism is counting its chickens before they are hatched, for the Asia of today is no longer the Asia where the U.S.-Japanese reactionaries could lord it over at will, nor is the present era one in which they could do as they pleased. The great leader of the Chinese people Chairman Mao Tsetung points out: "**The imperialist wolves must remember that gone forever are the days when they could rule the fate of mankind at will and could do whatever they liked with the Asian and African countries.**"⁴

By reviving Japanese militarism, U.S. imperialism is showing signs of its own weakening, bankruptcy and drastic decline. Beaten black and blue first in its war of aggression against Korea and then in its war of aggression against Indochina, U.S. imperialism dreams of unloosing Japanese militarism and using the Japanese people as

cannon-fodder in its predatory wars. But this dream will never come true. Chairman Mao points out: **“Japan is a great nation. It will certainly not allow U.S. imperialism to ride roughshod over it for long.”**⁵ The patriotic struggle waged by the awakened Japanese people against U.S. imperialism is surging ahead like an irresistible tide. In tying Japan to its war chariot, U.S. imperialism is lifting a rock only to drop it on its own feet! If the Japanese reactionaries forget themselves, stubbornly follow U.S. imperialism and persist in opposing the people of Asia with their “imperial navy”, the revolutionary storm that is raging over the whole of the Asian and Pacific regions will sweep them into the depths of the sea. The end of today’s Japanese reactionaries can only be worse than Hideki Tojo’s.

People of Asia and the world, heighten your vigilance. Unite and fight to defeat the U.S. aggressors and all their lackeys!

NOTES

¹ *Quotations from Chairman Mao Tsetung*, Eng. ed., Foreign Languages Press, Peking, 1967, p. 299.

² *Selected Works of Marx and Engels*, Eng. ed., Foreign Languages Publishing House, Moscow, 1951, Vol. I, p. 225.

³ *Marx-Engels on Religion*, Eng. ed., FLP, Moscow, 1957, p. 43.

⁴ “Speech at the Meeting of the Supreme Soviet of the U.S.S.R. in Celebration of the 40th Anniversary of the Great October Socialist Revolution” (November 6, 1957).

⁵ “Statement Supporting the Japanese People’s Just Patriotic Struggle Against U.S. Imperialism” (January 27, 1964), *People of the World, Unite and Defeat the U.S. Aggressors and All Their Lackeys*, Eng. ed., FLP, Peking, 1967, p. 12.

Expose the U.S. and Japanese Reactionaries’ Plot to Resurrect the Dead Past

On the Reactionary Japanese Film *Admiral Yamamoto*

In April 1943, when the Japanese aggressor troops were heading for collapse in the Pacific War, a fascist war criminal — Isoroku Yamamoto, commander-in-chief of the Japanese combined naval fleet — was killed at the Solomon Islands’ front, thus ending his life of crime. To raise “fighting morale” for a last-ditch struggle, contemporary Japanese militarism specially “cited” Isoroku Yamamoto’s “meritorious service” to the “Great Japanese Empire”, conferred on him the title “Admiral of the Fleet” and honoured him with a “state funeral” and “nationwide mourning”.

Yamamoto’s life covers an entire historical period of Japanese militarism, from its morbid development and frenzied launching of wars of aggression to the eve of its collapse. He can be said to have been brought up in the poisonous fascist “bushido” spirit. From his earliest

days his heart was set on becoming "an imperial admiral" who would "show the imperial power in other lands". At the age of 20 he took part in the scramble for colonies in the Russo-Japanese War and performed his first "meritorious service" for the "empire". Yamamoto fought in both world wars and planned the surprise attack on Pearl Harbour in an undeclared war. In the war of aggression against China following the "July 7 Incident" in 1937, he used carrier-based planes to plunge Nanking into bloodbath, wantonly raining death on the peaceful inhabitants in co-ordination with the Japanese army attacking Shanghai. For this he got the "Tribute to the Rising Sun" medal. Thus this villain climbed from cadet ensign to the high post of commander-in-chief of the combined naval fleet. "He devoted himself to the navy for forty years and displayed the consistently fierce Japanese spirit" — these words from the eulogy delivered by arch war criminal Hideki Tojo are clear proof of Yamamoto's totally reactionary life.

More than 20 years later the reactionary Sato government, responding under the baton of U.S. imperialism, has whipped up an evil trend of "re-evaluating Isoroku Yamamoto", raked this devil from the scrap heap of history and concocted the reactionary film *Admiral Yamamoto* as a "monument" to him. The film openly takes this arch war criminal whose hands dripped with the blood of the Japanese and other Asian peoples and paints him as a Japanese national "hero". In addition, it lauds U.S. imperialism to the skies and screams that it wants to express Japan's "spirit for survival today" through Yamamoto's image so as to prepare public opinion for rebuilding the "Great Japanese Empire" under the aegis of U.S. imperialism. *Admiral Yamamoto* is iron-clad evi-

dence of the revival of Japanese militarism. We must expose the crimes of the U.S. and Japanese reactionaries in tampering with history and completely smash their plot of aggression.

A recent cartoon in the Japanese press shows Eisaku Sato in the guise of the goddess of peace, holding out an olive branch in his right hand while behind him in his left hand is a nuclear warhead. This cartoon is a penetrating exposure of the peace devices used by the U.S. and Japanese reactionaries to revive Japanese militarism and push arms expansion and war preparations. However, in its sabre-rattling "national defence white paper", the Sato government clamours that Japan "will not become a military power", "will not dispatch troops abroad", will "maintain peace in the Far East" etc., etc. This is all humbug! It is precisely behind this peace smokescreen that the U.S. and Japanese reactionaries are committing new crimes.

The reactionary film *Admiral Yamamoto* presents Yamamoto in a way that fully meets the needs of this counter-revolutionary dual policy of the U.S. and Japanese reactionaries. See how painstakingly the entry of Yamamoto is arranged at the beginning of the film: A river flows tranquilly, cherry trees are in full bloom along the banks and music sounds from afar. In a twinkling, against the background of the beautiful scene, the Japanese reactionaries loose Yamamoto, a war criminal disguised as a "goddess of peace", onto this "earthly world". This is followed by a conversation between Ya-

mamoto and a boatman on the question of "peace or war". When the boatman says that war might prevent him from rowing on the river, Yamamoto reassures him: "Don't worry about the war! You can go on rowing just as long as you want!" Then, through direct portrayal or contrast, the film begins to concentrate with great relish and gross distortion on the "conflict" between the Japanese army and navy on the question of "peace or war". It extols Yamamoto as the representative in the navy of the "supporters of peace", loudly chanting the "peace sutra": "We shouldn't even be thinking about war!" Moreover, the film shams angry condemnation of the "spreading" of the "fires" of war and wants "Admiral Yamamoto to find out how to stop this war before it gets started".

Isoroku Yamamoto had a motto: "Always on the battlefield!" He often said: "Look! I'm going into action!" Even "seeing a blade of grass by the roadside or a bird in the sky" aroused his desire to kill and plunder the land of other nations. He had prepared the operational plan for the surprise attack on Pearl Harbour 11 months before it took place. To carry out this long-premeditated project, Yamamoto and the emperor and ministers of the "empire" engaged in large-scale arms expansion and war preparations and sent a swarm of spies to infiltrate the Pearl Harbour area to collect information on the U.S. armed forces. On the other hand, they deliberately put up the smokescreen of entering into frequent "peace talks" with the United States, dozens of "talks" being held within half a year or so. The film shows that while Yamamoto and other naval officers big and petty were shouting "peace", aircraft of the combined naval fleet were engaged in round-the-clock training in low-altitude bombing with Pearl Harbour as the assumed target, and that they

launched the surprise attack at what they considered the opportune moment. This was what these "supporters of peace" did!

The Pacific War, with which the film deals, was the inevitable result of imperialist policy; it did not hinge on the subjective will of any group or individual. As far back as 1936, the militarist Japanese government drew up its "programme of national policy" to "ensure the position of the empire on the East Asian continent and at the same time its spread towards the southern seas (*i.e.*, the South Pacific)". This determined that the contradiction between Japan and the United States in contending for China and Southeast Asia could not be abated. No matter which was later in power, the "pro-British, pro-U.S. group" or the "pro-German, pro-Italian group", the Japan-U.S. contradiction was to grow ever sharper and finally and inevitably lead to the Pacific War show-down. However, the makers of the film arbitrarily portray Yamamoto as pre-occupied with "peace" — risking his life to oppose the military alliance with Germany and Italy and issuing an endless stream of "anti-war declarations". In the final analysis, all of Yamamoto's "peace proposals" and "anti-war efforts" boil down to one conclusion: You can't fight U.S. imperialism. By the tortured logic of the Japanese reactionaries, love of U.S. imperialism is "love of peace" and refusal to fight U.S. imperialism is "rejection of war". This is gangster logic, pure and simple; it is 100 per cent the philosophy of running dogs.

This absurd logic did not emerge fortuitously. As a matter of fact, throughout the history of Japanese imperialist aggression there is the characteristic of "aggression and at the same time subordination" (*i.e.*, while committing aggression abroad, Japan must rely on the support

and protection of certain imperialist powers). The post-war Japanese cabinets, from Shigeru Yoshida to Eisaku Sato, have all been running dogs of U.S. imperialism, descended from the pre-war "pro-British and pro-U.S. group". While "recalling past vicissitudes", Shigeru Yoshida clamoured that "Japan secured its prosperity by taking concerted action with Britain and the United States; it met destruction by turning its back on them". A chieftain of the Sato government has done his best to preach that in the surprise attack on Pearl Harbour and starting the Japan-U.S. conflict, Japan did "things beyond its national strength" and undertook "adventures in foreign affairs", and he has said this was a "lesson still valid today" which Japan had drawn from the "Great East Asia War". The Japanese reactionaries have pragmatically distorted and tampered with history for the sole purpose of meeting their political need to sell themselves to their U.S. master. The Isoroku Yamamoto presented in the film as a pro-U.S. advocate of peace with the United States is an exact self-portrait of revived Japanese militarism which is playing the role of police dog for U.S. imperialism in the East today.

II

This reactionary film employs every kind of artistic device to depict Yamamoto's "heroic integrity and acts" of "grieving over the sorrows of his country and people". It puts him in white uniform to show his determination to "sacrifice his life to preserve his integrity" and makes him sound "patriotic" by having him sing "patriotic

songs". The film even shamelessly alleges: "Admiral Yamamoto has the weight of all Japan on his shoulders."

During World War II, our great leader Chairman Mao pointed out: "**The specific content of patriotism is determined by historical conditions. There is the 'patriotism' of the Japanese aggressors and of Hitler, and there is our patriotism.**"¹ Proceeding from the patriotic stand of the Japanese people at that time, one should have resolutely opposed the aggressive war of the "tenno" empire and tried by every means to bring about its defeat. However, Yamamoto's "patriotic" actions which the film highlights are just the opposite. First, he toils day and night for the destiny of the "Great Japanese Empire" even at the risk of his life; secondly, he "denies self", "performs his duties" and "fights courageously to the end" in carrying out aggression abroad; thirdly, he stresses the "needs of the whole empire" and, in order to retrieve Japan's defeat at the Solomon Islands' front, works hard to co-operate with the army which tried to assassinate him, etc. Aren't all these acts of Yamamoto "**the 'patriotism' of the Japanese aggressors and of Hitler**" that runs counter to the interests of the Japanese people? Isn't such nonsense as "exhausting oneself working for the country" and "remaining loyal to the country till death" the fine cloak of "patriotism" that Japanese prime ministers Hirota, Hiranuma, Konoe, Tojo, Koiso and company, and the Japanese generals and admirals Itagaki, Yamamoto, Yamashita and others used to start one criminal war of aggression after another? These wars reduced Japan to an agonizing situation in which countless families were bereft of their members. One in two families had someone in the army and one in four lost a member on the battlefield. Aren't these warlords and war criminals who bartered away

Japan's national independence, who made it a vassal of U.S. imperialism and caused the Japanese people to live in humiliation — are they not traitors to the Japanese nation?

Yamamoto is by no means a “hero saving the country”, but an out-and-out national traitor. The evidence is ample and nobody can reverse this verdict! By distorting history and calling black white, the Japanese reactionaries can only prove that they and their aggressive predecessors are jackals from the same lair. The Sato government is now waving the signboard “for country and people”, shouting about “having been overly self-critical about nationalism in the past” and saying that “the anti-war sentiments of the people” have impeded Japan’s “national defence”. It calls on the people to be “patriotic” and “defend one’s own country at the cost of his life”. In the final analysis, in playing up “patriotism”, a word that has class content, the Sato government is trying to label as “patriotism” the poison of the extremely reactionary “bushido” spirit in order to peddle it, to attach the tattered flag of “good luck in war” once again on the bayonet and trick Japanese soldiers again into fighting under that flag for the “prosperity” of the “empire” at the cost of their lives.

The Japanese reactionaries present Isoroku Yamamoto in the guise of a gentleman, kind-hearted, lovable and dignified, and they portray the Japanese aggressor troops, known throughout the world for their cold-blooded savagery and strict system of rank, as a “peaceful and harmonious big family”. Yamamoto is presented throughout as “benevolent” and showing “consideration for his people”. He helps a poor student to enter the naval academy; he shows “concern” for his subordinates, playing

chess with them, and seaman Omi says he is like his own “kind father”.

But no amount of glamorizing on the screen can hide the iron-clad facts. The fascist war criminal Isoroku Yamamoto was all his life an extreme militarist, arsonist, mass murderer, plunderer, gambler and debauchee, who resorted to every dirty and bloody trick. Who sends the son of the boatman in the film to die on the South Pacific front? Yamamoto! Who makes the many young airmen serve as cannon-fodder for Japanese militarism? Yamamoto! The same Yamamoto ships 36,000 Japanese soldiers to Guadalcanal to drink sea water, eat lizards and fight heat, hunger and disease. Yamamoto was a hypocrite mouthing humanity, justice and virtue while deep in piracy and debauchery. He is a wolf in sheep’s clothing, outwardly kind but inwardly vicious!

The fire-breathing demon of militarism can today no longer easily command the hearts of the Japanese soldiers. The Japanese reactionaries want the chieftains of the “Self-Defence Forces” to copy the “smiling tiger” art of Yamamoto so as to dupe Japanese soldiers into accepting their deceivers as guides, and the true criminals as benefactors. In so doing, the Japanese reactionaries hope to get more cannon-fodder without opposition and to dull the vigilance of the Japanese people against militarism, bringing more calamities to Japan and its people.

III

The reactionary film *Admiral Yamamoto* heaps admiration on Yamamoto by faking him as a “far-sighted”, “resourceful and skilful” strategist “of great courage”. To

prettify him as "being brave and resolute", it goes to the extraordinary length of piling it on with the tall tale that at a critical moment Yamamoto saved a plane by catching hold of its wing as it was about to skid off the carrier flight deck and crash into the sea on landing. The film tries to convince people that Yamamoto is directing the entire course and outcome of the war, like a "god of the armed forces" commanding the war situation.

Our great leader Chairman Mao points out: **"Our enemies are the backward and decadent reactionaries who are doomed. Ignorant of the laws of the objective world and metaphysical and subjective in their thinking, they are invariably wrong in their judgements."** Hitler, Tojo and Mussolini were such backward and decadent reactionaries, as are Nixon and Sato and company today. The reactionary class nature of fascist warlords like Yamamoto determines their inability to see the laws of historical development. Is this not true? When the Japanese invaders launched an all-out war of aggression against China in 1937, the emperor and ministers of the "Great Japanese Empire" were drunk with the dream of "quick victory", boasting that they would swallow up all China in about one month. Yamamoto did all he could to realize this mad plan. Four years later, on the eve of the outbreak of the Pacific War, they again went into a huddle and bragged that the Pacific War could be brought to an end in roughly three months. Before long, however, the "expectations" of these adventurists fizzled out one after another. Led by Chairman Mao and the Chinese Communist Party, the Chinese people won great victory in their war against Japanese aggression and for national liberation.

If we analyse Isoroku Yamamoto's viewpoint and arguments concerning war as revealed in the film, it is not hard to see that far from being a great strategist, he is a self-seeking, short-sighted pragmatist, a typical believer in the fetish that weapons are decisive. Yamamoto makes various estimates of the Pacific War. At one time he says Japan will "lose against America" because the apparently powerful U.S. imperialism "has abundant materials". At another, he asserts that Japan must "hit early by surprise" "for a profitable victory". When the film shows others celebrating the "successful attack", Yamamoto refuses to attend the "victory party" because he sees "their [U.S.] carriers still live". Such is Yamamoto's "strategic insight". This description is intended to create public opinion favourable to the Japanese reactionaries' expanding armaments today and supply a counter-revolutionary "reason" for Japan's aggression and plunder of the countries of Southeast Asia and the rest of Asia. But, history has inexorably proved the complete bankruptcy of the theory held by Yamamoto and company that "weapons are decisive". Nor was it only Japanese imperialism that collapsed; German fascism which had a much more "abundant" supply of "materials" and "weapons" also collapsed. Not only was the war of aggression launched by German, Italian and Japanese imperialism smashed by the people of the world, but the eight million troops of the Chiang Kai-shek bandit gang, equipped by U.S. imperialism with "modern weapons", were wiped out after World War II by the Chinese People's Liberation Army with "millet plus rifles". Likewise, wars of aggression against Korea, against Viet Nam and against the three countries of Indochina, all launched by U.S. imperialism which Yamamoto admired for "having abun-

dant materials", also have been defeated one after another by the heroic people of Korea and China and the heroic people of Viet Nam, Cambodia and Laos. The myth of "naval and air superiority" has been shot to pieces. U.S. imperialism and all the reactionaries of the world are paper tigers. Chairman Mao points out: **"I have said that all the reputedly powerful reactionaries are merely paper tigers. The reason is that they are divorced from the people."**³ The war of aggression started by the Japanese warlords was against the people and unjust, which sealed their inevitable downfall. Through the medium of the cinema, the Japanese reactionaries are "summing up" the "lesson" of their defeat in World War II by distorting it in order to incite new militarist fanaticism. We consider it necessary to debate this here and now.

U.S. imperialism and Japanese militarism both claim that "weapons are decisive". The Sato government openly clamours for nuclear weapons, attempting to subjugate the people of Asia under their bayonet. This is sheer day-dreaming! **"Those who refuse to be enslaved will never be cowed by the atom bombs and hydrogen bombs in the hands of the U.S. imperialists."**⁴ **"The outcome of a war is decided by the people, not by one or two new types of weapon."**⁵ The revolutionary truth pointed out by Chairman Mao will continue to inspire the people of the world to **"unite and defeat the U.S. aggressors and all their running dogs"**.⁶

Not only does the film give a false picture in alleging that the entire course of the Pacific War was "foreseen" by Isoroku Yamamoto, but it strains itself to show that if Yamamoto's strategy had been adopted the "Great Japanese Empire" would not have been defeated. This is utter nonsense! History belongs to the people, and the

people alone are the motive force in the making of history. Fools like Yamamoto who set themselves against the people can in no way alter history. Their only place in history is a corner by the wailing wall. We see on the screen how Yamamoto agonizes, sighs and is at a total loss, firm in countenance but weak within, as his military adventures were foiled one after another and his "hope for . . . victory was lost" time and again. He is compelled to soliloquize: "I could blame it on fate or some other foolish thing" and "who can tell after that?" Such is the predicament in which a war gambler finds himself when he is no longer in control of his destiny. The laws of history are irresistible, and the wheel of advancing history will continue to crush the "will" of the chieftains of imperialist aggression like Yamamoto. However hard the reactionary Sato government tries to summon the spirit of Isoroku Yamamoto, the dream of a "Greater East Asia Co-prosperity Sphere" will never be realized.

IV

Towards the end, this reactionary film shows Yamamoto swaggering to a hospital at the front to visit his wounded soldiers and try to cheer them up: "You'll get better" soon. This occurs at a time when Japanese imperialism is being repeatedly defeated and its total collapse is a foregone conclusion. Isn't this a brazen-faced declaration that the "Great Japanese Empire" is not reconciled to its failure, retains "vitality" and will surely stand up to venture forth again? When the Japanese aggressor troops are being badly beaten and many of them

are killed or disabled, Yamamoto sends a number of airmen from the core of his air force home, telling them to "get ready to advance to a bigger and more important job". Does this not clearly show that Japanese militarism was already husbanding its backbone force for today's revival, for sowing the evil seeds of aggression? Even at the last moment before Yamamoto's death in a plane, the film tries to show that his determination to fight does not waver by fabricating the story that he was sitting composed with sabre in hand when he was hit by a bullet. In short, through these scenes with a malicious purpose the film tries to imply that Japanese militarism's spirit of revanchism in carrying out aggression and expansion in Asia is eternal, even though it failed disastrously in World War II.

Concerted efforts by the U.S. and Japanese reactionaries today to glorify Isoroku Yamamoto have the criminal aim of resurrecting the spirit of Yamamoto to help revive militarism. So madly does the U.S. imperialists' favourite Eisaku Sato advocate revanchism that he openly held a "memorial service" for the war criminals killed in World War II and hysterically howled that their "noble dedication to the nation will go down in the annals and command the admiration and gratitude of our people". The Japanese reactionaries noisily declare that "the charge that Tojo was responsible for the war is unacceptable" and that they will "bring to book the trial" which passed the death sentence on Tojo. What should arouse our vigilance in particular is that the Sato government, in disregard of condemnation by public opinion at home and abroad, has published a "national defence white paper" which is iron-clad evidence of the revival of Japanese militarism. It rants that Japan "will not give up the

use of force" and "should secure air and sea supremacy in Japan and the air space and water area of its environs". This means opening the way for launching a new war of aggression. Meanwhile, the "Defence Agency" of the Sato government churned out the "draft outline of Japan's 4th defence build-up programme" which has the Japan-U.S. "security treaty" as its backbone and centres on "the modernization of the ground Self-Defence Forces and the building up of the navy and air force". The aim is to further strengthen the militarist war machine and acquire a military force corresponding to Japan's status as an "economic power". Numerous facts prove that Japanese militarism is more and more frenziedly playing the part of U.S. imperialism's accomplice in Asia and has become a dangerous force of aggression and war in Asia.

"The flowing stream carries away the fallen blossoms, and gone is spring." Gone forever are the days when the U.S. and Japanese reactionaries could ride roughshod over other nations and do as they pleased. Today in the '70s of the 20th century the people of China, Korea, Viet Nam, Laos, Cambodia and other countries have an iron-firm will in struggling against U.S. imperialism and Japanese militarism. The great Japanese nation is more awakened than ever before and the people of the Asian countries will never tolerate Japanese militarism again taking the road of aggression against Asia and starting an adventurist war! Major and minor war criminals, including Hideki Tojo and Yamamoto, did not and could not save the "Great Japanese Empire" from its inevitable destruction. Under the aegis of U.S. imperialism, the reactionary Sato government is today blinded by its inordinate ambitions and is embarking on an adventurist course; but neither can it evade the severe judgement of

history. The raging flames of the revolutionary anti-imperialist struggles of the people of the world will certainly reduce to ashes U.S. imperialism and Japanese militarism and Yamamoto and company which they glorify. **“For all these reasons we hope that those who are playing with fire will not get too dizzy. We now serve them with this formal warning: Better be careful. This fire is not a plaything. Look out for your own skins!”**⁷

NOTES

¹ Mao Tsetung: “The Role of the Chinese Communist Party in the National War”, *Selected Works*, Eng. ed., Foreign Languages Press, Peking, 1967, Vol. II, p. 196.

² “Introductory Note to *Materials Concerning the Hu Feng Counter-Revolutionary Clique*”, 1955.

³ *Quotations from Chairman Mao Tsetung*, Eng. ed., FLP, Peking, 1967, p. 75.

⁴ Mao Tsetung: “Statement Supporting the Panamanian People’s Just Patriotic Struggle Against U.S. Imperialism” (January 12, 1964), *People of the World, Unite and Defeat the U.S. Aggressors and All Their Lackeys*, Eng. ed., FLP, Peking, 1967, pp. 9-10.

⁵ Mao Tsetung: “Talk with the American Correspondent Anna Louise Strong”, *Selected Works*, Eng. ed., FLP, Peking, 1967, Vol. IV, p. 100.

⁶ Mao Tsetung: *People of the World, Unite and Defeat the U.S. Aggressors and All Their Running Dogs!*, Eng. ed., FLP, Peking, 1970.

⁷ Mao Tsetung: “Order and Statement on the Southern Anhwei Incident”, *Selected Works*, Eng. ed., FLP, Peking, 1967, Vol. II, p. 455.

Tao Ti-wen

Barefaced Revelation of the Aggressive Ambitions of Japanese Militarism

On the Reactionary Japanese Film Battle of the Japan Sea

Advertised as a “spectacular recording” that “closely follows the events of history”, the film under review frenziedly glorifies the criminal history of Japanese militarist aggression in Asia. It deals with the sordid 1904-05 predatory war between the Japanese and Russian imperialist gangsters to seize Korea and China’s Northeast — a period of history that the people of China and Korea will never forget.

Japanese militarism began participating with the imperialist powers in the savage, criminal plunder and partition of China and Korea in the second half of the 19th century, long before this war. After the Sino-Japanese War of 1894, the Japanese gangsters forcibly occupied Liaotung Peninsula, Taiwan and the Penghu Islands, seized an enormous war indemnity from China and

extended their claws still deeper into Korea. Proceeding from their colonialist interests, Russia, Germany and France then forced Japan to hand over Liaotung Peninsula, and tsarist Russia seized the opportunity to intrude. Ostensibly to retaliate against the "tripartite intervention", Japanese militarism carried out a decade of war preparations and arms expansion under the watchword: "Lying on thorns and eating gall to nurse vengeance", and finally waged the Russo-Japanese War to seize north-east China and Korea under the countenance of U.S. imperialism and others. Having defeated Russia, the Japanese gangsters seized from it the right to the lease on China's South Manchuria Railway, Lushun and Talien, and the right to direct rule over Korea. From then on, Japanese militarism rapidly became a capitalist upstart and big pirate in the East.

Yet this film has the effrontery to laud this dirty war to invade and seize Chinese and Korean territory as marking "an era of prosperity" created by Emperor (Tenno) Meiji, "a great exploit" to the credit of "great men of the Meiji era", "a sacred war" which had "nationwide support" and "an undertaking" "paid for in blood". The Japanese reactionaries let loose on the screen a horde of militarists once again brandishing their blood-stained butcher knives in another "show of force" against the people of China, Korea and the rest of Asia. This is further iron-clad evidence of the outrageous attempt of the reactionary Sato government under the aegis of U.S. imperialism to stage a come-back and again take the old road of aggression!

Now let us examine the reactionary things the film preaches.

IT PREACHES "PIONEERING SPIRIT" OF AGGRESSION AGAINST OTHER COUNTRIES

The recent Yukio Mishima incident in Tokyo is part of the frenzied wave for revival of Japanese militarism stirred up by the U.S. and Japanese reactionaries. The Japanese people point out Sato and Mishima as advocates of the "tenno" system. The Sato government was the behind-the-scene boss of Mishima. In the Japanese "national defence white paper" dished up recently, the Sato government openly clamoured for maintaining the "pioneering spirit" of the predecessors and carrying forward the "tenno" empire's "pioneering" spirit in the drive for hegemony.

Just what is meant by this "pioneering spirit"? One look at the *Battle of the Japan Sea* and it at once becomes clear.

The film starts with an imperial conference of ministers in the presence of Emperor Meiji. With lordly airs and in oratorical declamations, they discuss formulation of the "pioneering" national policy of the "Great Japanese Empire". As is known, the emperor-based militarism, which regards "building up the military strength of the nation" and expansion as the supreme national policy, was adopted in the Meiji era. In a "letter in the emperor's handwriting" and an imperial mandate, Emperor Meiji openly advocated "pioneering the vast seas" and "spreading the national prestige far and wide" by means of military expeditions, and turning Japan into a "Great Empire" to rule the world. Growing strong through its aggression, Japanese militarism brought catastrophes to the people of Japan and all Asia for more than half a century. The "pioneering spirit" the Sato

government rejoices in is precisely this spirit of expansion and aggression to enslave and plunder the people of Asia. Just look at the film's presentation: following outbursts of wild clamouring by the arch criminals of the Meiji Dynasty, the war machine of the Japanese empire is started. In an instant, the screen is filled with the bark of guns and palls of smoke. Japanese pirate warships plough into Korean and Chinese harbours, Japanese aggressor troops carrying loaded guns land at Jinnampo and Liaotung Peninsula, trampling the soil of Korea and China underfoot. . . .

Why do the Japanese reactionaries so tirelessly advertise the "pioneering spirit" of their ancestors? It is intended by force of arms to revive the hegemony of the "Great Japanese Empire" and again carry out the colonialist plan of the "Greater East Asia Co-prosperity Sphere". From Kishi who clamours for "developing Southeast Asia" to Sato who advocates "developing Asia", is there one among them who does not play a leading role in this empire-building mania? Since the start of the 1970s, the Japanese reactionaries have shown their ambitions more blatantly. They openly clamour that "Africa's natural resources are extremely important to the development of Japan's economy" and that Japan "will play a more active role in the development of Latin America". The Sato government recently dispatched its navy to make what it called a "voyage round the globe". Before the voyage started, Sato went aboard a warship to agitate the officers and men "to take a good look at the world" and "to see the mother country from a wider angle". This sinister speech by Sato was intended to draw the attention of the Japanese officers and men to other lands in preparation for re-dispatching the "im-

perial navy" "to spread far and wide" the long-bankrupt "imperial prestige".

The great revolutionary teacher Marx made the penetrating point: **"To call cosmopolitan exploitation universal brotherhood is an idea that could only be engendered in the brain of the bourgeoisie."**¹ U.S. imperialism and its accomplice the Japanese reactionaries always use "pioneering" or "developing" as a screen to cover their gangster acts and hide their filthy claws in white gloves. The fact is that the Japanese gangsters came to China, burning, killing and looting. But the film, calling black white, alleges that the "fundamental cause" of the Russo-Japanese War was that China's Yi Ho Tuan Movement, a great patriotic anti-imperialist movement in 1900, mainly of peasants, "threatened" the imperialist "interests" and gave rise to intervention by the joint forces of eight imperialist powers. The fact is that barbarous aggression by various imperialist powers, Japanese imperialism included, undermined China's independence and sovereignty. But the film distorts this to say that the Japanese militarist occupation of northeast China and Korea was a "sacred" act to safeguard Japan's "independence" and "sovereignty". This is indeed naked gangster logic! Following this reactionary logic, Sato in his recent policy speech described the expansion of the militarist forces as a "contribution to world peace" and the plunder of other countries by Japanese monopoly capital as "economic aid to developing countries". The Japanese reactionaries prattled the absurdity that "annihilating enemies outside of the territory and territorial waters" was required by "self-defence", and they even clamoured to send troops to foreign lands to defend Japan's "rights and interests". This is power politics and gangster

language pure and simple on the part of Sato and company. It is a barefaced revelation of the aggressive ambitions of Japanese militarism!

IT PREACHES "BUSHIDO" SPIRIT IN SERVICE OF JAPANESE MILITARISM

The Japanese reactionaries give wide coverage in the film *Battle of the Japan Sea* to advocating the reactionary "bushido" spirit, and present ringleaders of a war of aggression Heihachiro Togo, Maresuke Nogi and Takeo Hirose as "famous generals" in a "sacred war" and "heroes" of an "era of prosperity". They are lauded as "men who made their name in history" and "able commanders without peer before their time and after". The film even uses loud "triumphal" music in eulogizing the so-called "stupendous military exploits" of Togo, Nogi and company.

Shameless fabrication can never cover up the bloody facts. A mere glance at the history of Togo, Nogi and Hirose shows us that they were examples of the Japanese fascist "bushido" spirit and that they were imbued with the vile character of Japanese militarism which is known for its blood-thirsty barbarity and mad adventurism. In other words, the three personify and individualize the "pioneering spirit" of the Japanese pirates who trampled Asia underfoot and caused havoc in the world.

What sort of person was Togo? As captain of the Japanese ship *Naniwa*, he made a surprise attack on the Chinese fleet during the Sino-Japanese War of 1894. He was commended for this by the emperor and became the father of surprise attacks by the Japanese navy. Begin-

ning as a probationary naval officer in 1870, Togo was summoned to Tokyo and promoted to commander-in-chief of the combined fleet on the eve of the Russo-Japanese War. Later the emperor conferred on him the title "Admiral of the Fleet". He devoted 64 years to piracy for Japanese militarism. The film however extols Togo as a man who "worked with all his energy" and "never wavered" and who "never thought of defeat" in war, for his "fleet would be unable to go into action" if he was haunted by the fear that once defeated, "Japan would be doomed". That is to say, if he wants to launch aggression he must make a surprise attack and risk all on a single throw; a gambler who is afraid of losing his stake will not dare to make a wager. Such are Japanese militarism's world outlook and methodology.

As for Nogi, he encroached on China's Liaotung Peninsula, burning down houses, killing people and committing plunder in both the Sino-Japanese War of 1894 and the Russo-Japanese War. Thousands upon thousands of Chinese and Korean people died at the hand of this cold-blooded assassin. In 1895 Nogi led Japanese aggressor troops in savagely massacring and suppressing our compatriots on Taiwan and became "Viceroy of Taiwan" of the "Japanese empire", turning that beautiful island into a living hell. He began serving the emperor at the age of 18 and ended by committing hara-kiri (suicide by disembowelment) in the "bushido" manner to present himself as an offering for the burial of Emperor Meiji. He was truly one of the most faithful servitors of the emperor. Because of this, the Japanese empire lauded him to the skies and made him a "lord" and "god of the armed forces" and a "model in abiding by imperial orders", so as to corrupt Japanese soldiers and civilians.

The film presents this ultra-reactionary as a “hero” and an “extraordinary man”. In what lay his “extraordinariness”? When the Japanese aggressor troops under his command suffered heavy casualties while attacking the Fortress of Lushun, he gives the merciless order: “Attack as planned even at the cost of total annihilation.” Driven by him, group after group of “dare-to-die troops” did die, and there are many scenes of heaps of corpses spilling their blood over the land. Readiness to sacrifice so many lives in order to invade China and kill Chinese people — such is the mettle of an “extraordinary” “hero”! When the Japanese reactionaries, accomplice of U.S. imperialism, extol the “Viceroy” Nogi who invaded and occupied Taiwan, they reveal their wild ambition to re-occupy China’s sacred territory Taiwan.

Another “god of the armed forces” extolled in the film is Takeo Hirose who willingly served the Japanese empire and on more than one occasions risked his life to block Lushun Port. Precisely because Hirose had the “bushido” loyalty to the emperor, the deeds of this ordinary naval officer have been compiled into primary school textbooks to serve as an example for Japanese youngsters, imbuing them with ultra-reactionary “loyalty to the emperor and patriotic love of country”.

Before World War II, Japanese militarism gave Togo, Nogi and Hirose places in history and at the shrine so that their memory would be paid homage for all generations to come. The Sato government today presents these ghosts on the screen as “great men of the Meiji era” so that people may learn from their “great meritorious service”, “draw vivid historical strength” from them and acquire the “political knowledge” necessary for empire building. As it is, the Sato government, which swells

with pride at becoming an “economic power” and attempts large-scale aggressive adventures abroad, badly needs henchmen and gamblers like Togo, Nogi and Hirose. For their reckless adventurism in total disregard of the “national strength” and their cruelty in spilling the blood of the people are precisely the “spiritual strength” indispensable to the Sato government in wildly expanding arms in preparation for war and picking up the old line of his ancestors. The Japanese reactionaries viciously try to extract some militarist marrow from these historical corpses to “enlighten” the so-called “stubborn people” of the present time, vainly hoping for a new Togo, Nogi and Hirose to emerge in today’s Japan, so as to stage again in the 1970s the ugly show of the “Great Japanese Empire”.

IT FABRICATES “ERA OF PROSPERITY” TO DECEIVE JAPANESE PEOPLE

The Japanese people have been plunged into dire suffering by Japanese militarism over the past century, especially after World War II when Japan was brought to abysmal national catastrophe as a result of occupation by U.S. imperialism. Their bitter experience and practice in struggle had led the Japanese people to understand profoundly that in order to eliminate catastrophe in Asia and Japan, it is necessary to drive out the U.S. aggressors, smash Japanese militarism and establish a new Japan of **independence, democracy, peace and neutrality.**² The just anti-U.S. patriotic struggle now being waged by the Japanese people is violently shaking the rule of the U.S. and Japanese reactionaries. This is the main current determining the orientation of Japan’s future.

However, a handful of Japanese reactionaries represented by Sato are going contrary to the revolutionary tide of the Japanese people, and again putting forth such trash as "it is the highest glory to die for the emperor", which Japanese militarism has always advocated, to fool the people and enlist followers for the revival of Japanese militarism. It is for this sinister purpose that the film painstakingly creates the following scenes: crowds converging on the streets with lanterns to wildly celebrate victory at the front; people gathering in the streets "very angry" at the sinking of the Japanese naval vessel *Hitachi*. The Japanese reactionaries deliberately fabricated such scenes to give the false impression of nationwide "support" for the war of aggression. What is more sinister, the film shamelessly alleges that "everyone is glad to die for the country": soldiers "volunteer" to form a "dare-to-die" corps to attack the Fortress of Lushun, even fishermen on remote Miyako Island "volunteer" to send information by boat to the Japanese navy — all these are despicable means used by the Japanese reactionaries to defile public opinion and are the grossest insult to the Japanese people!

In fact, the Japanese people have suffered bitterly from the crimes of aggression perpetrated by a handful of Japanese militarists and have an implacable hatred for them. The Japanese newspaper *Heimin Shinbun* at that time already voiced the sentiments of the people against the war. Angry masses smashed the residences of government officials and police organs in Tokyo and other places, directing their spearhead of struggle against the bureaucrats and capitalists who had amassed unprecedented riches from the war. What a difference between the historical facts and the description on the screen!

Nevertheless, the film cannot completely cover up these iron-clad facts. Just look at the scene prettifying Togo in which he hypocritically goes to "burn incense". In this scene a blind old woman says in a quavering voice: "It is said that Mr. Togo is going to fight another fierce battle," "then many seamen will die like my son." How can this be "high spirits" and nationwide "support" for the "sacred war"?

The unity between officers and men and between government and people in an "era of prosperity" described in the film is no more than a fiction created by the Japanese reactionaries. They are urging the people to long for "the Meiji era of prosperity" and instilling aggressive ideas into the minds of the people. They want the Japanese people today to serve and die gladly for the Sato government like the "docile subjects" of the Meiji Dynasty on the screen. This is flagrant anachronism and complete miscalculation! There is no market today among the Japanese people for the "bushido" spirit of "loyalty to the emperor and patriotic love of country" or for the frenzied cries of Sato and company. Japan belongs to the Japanese people. The cherry at the foot of Mount Fuji will never blossom for the U.S. and Japanese reactionaries. **"Tortuous as is the road of struggle, the prospects for the Japanese people are bright."**³ The Japanese people will be the true masters of their country.

STOP SMEARING LENIN

Sato and company have time and again shown their intention of squeezing into the ranks of one or two super-

powers which attempt to divide up the world. This intention finds roundabout expression in the film *Battle of the Japan Sea*. While the reactionary film *Admiral Yamamoto* lauds U.S. imperialism to the skies, this film awkwardly touches on the "lasting friendship" between Japan and Russia. The naval battle at the Straits of Tsushima is scarcely over when the Japanese navy minister presents the defeated Russian admiral with a "beautiful bouquet". The commanders-in-chief of the two naval fleets which have just fought a life-and-death battle now meet in the hospital like old friends and nauseatingly flatter each other. One says: "I immensely admire the skill and courage of the Russian navy." And the other responds: "I feel it no disgrace to be defeated in battle by an admiral like you."

Even more intolerable, in this reactionary film the Japanese reactionaries rabidly smear and attack Lenin, the great revolutionary teacher of the proletariat, and the Russian revolution under his leadership. The film makes up words by Lenin to justify the aggressive crimes committed by Japanese militarism. Moreover, it goes to great pains to concoct a Russian "revolutionary" of the times who engages in dirty deals with Japanese spies and even lives on the indulgence of the Japanese empire. He shamelessly beseeches the Japanese aggressors "not to win the war too fast" because "preparations for the Russian revolution are not yet ready". This is a vicious slander against the Communists and an unbridled provocation against the revolutionary people of the Soviet Union. But what did not happen in the history of the Russian revolution has deplorably become reality today. There is a film produced in Lenin's homeland today that feverishly publicizes Japan's "economic

wonders". It praises the brutal oppression and exploitation of the Japanese people by the U.S. and Japanese reactionaries as "the world's most efficient and scientific organization of work". It calls Japan "a natural trade partner" because "in its vicinity is Siberia with rich mineral deposits". These words vividly portray the features of certain persons who are in league with the Japanese reactionaries.

But neither lies nor slanders by Japanese militarism can in the least dim the brilliance of the great revolutionary teacher Lenin and his mighty cause. Nor can they prevent the revolutionary people of the world from continuing their victorious advance along the path of Marxism-Leninism.

HISTORY NEVER REPEATS ITSELF

In the film Japanese navy minister Gonbei Yamamoto confesses: "We were forced to give up Liaotung Peninsula which was paid for in blood by our warriors. The people will never forget the hatred stirred up at that time." The "people" referred to here are nobody other than the Japanese reactionaries themselves! Proof of this is the recent hullabaloo raised by a militarist in the so-called State Policy Study Council when he raved: "Shortly after we had taken Liaotung Peninsula in our war with the Ching Dynasty, we returned it upon orders. At that time, our people took the slogan 'Lying on thorns and eating gall to nurse vengeance' as their watchword. And the aim was finally achieved through the Russo-Japanese War. But now people have thrown the history of this bloodstained period to the winds."

The Japanese militarists were cast from one and the same mould. It is perfectly clear that their reckless efforts to play up the death and bloodshed of the Japanese aggressor troops through the film are intended to stir up the Japanese people not to forget what was "paid for in blood". This militarist is full of venom when he preaches to the Japanese people today: "Don't be lost in the dream that problems can be settled by reasoning", and "don't give up what must be redeemed with blood". How blatant! They portray Liaotung Peninsula which the Japanese aggressors seized from China during the Sino-Japanese War of 1894 as their "achievement" "paid for in blood". Since it returned to the embrace of China, they have harboured hatred and wanted to "lie on thorns and eat gall to nurse vengeance" and "wait for the chance" to "redeem it with blood". What is this other than incitement of reactionary revanchism! Is this not a declaration that they will recapture all the places the Japanese aggressors once invaded and occupied!

It may be recalled that when the Japanese aggressors surrendered in 1945, they pretended that they wanted to show "repentance" and vowed to "renounce war forever". But **"the imperialists will never lay down their butcher knives, . . . they will never become Buddhas"**.⁴ Fostered by U.S. imperialism today, Japanese militarism thinks that it has gathered enough strength, and is attempting to embark on the old road of aggression opened up at the time of Emperor Meiji. In the midst of the war clamours of the U.S. and Japanese reactionaries, Japanese militarism has stretched its claws into China's Taiwan and south Korea. Military and political chieftains of the Sato government sneak into

south Korea and Taiwan one group after another to carry out large-scale sinister activities. Kiichi Aichi, Japanese foreign minister, went so far as to go to Panmunjom on an "inspection" tour and he clamoured: "Through the telescope, we can very clearly see things on the other side of the truce line."

But history never repeats itself. The roaring and surging stream of history has been washing away the dregs of humanity one after another. In the War of Resistance Against Japanese Aggression 25 years ago, the great Chinese people under the leadership of their great leader Chairman Mao and the Chinese Communist Party sent all those "crack" Japanese aggressor divisions, which were good at killing, burning and looting, to their graves, and the "flower of their famed army generals" faded in the vast land of China. U.S. imperialism, the boss of Japanese militarism, also suffered heavy defeat on this same road of aggression 17 years ago under the blows of the heroic Korean and Chinese people. The overbearing MacArthur, then a champion of U.S. imperialism in "developing Asia", who threatened that he would "water his horse on the banks of the Yalu River", failed to fulfil his "high aspiration", and had to leave his post with "regret". The East Wind is prevailing over the vast continent of Asia today. There is a clap of spring thunder and a revolutionary scene of militant unity to **"defeat the U.S. aggressors and all their running dogs"**.⁵ Our great leader Chairman Mao pointed out long ago: **"In the struggle against the [Japan-U.S. Military Alliance] treaty, the Japanese people are daily becoming more awakened; more and more of them have become awakened."**⁶ We rejoice to see the growing awakening of the great Japanese people in stormy struggle and the

unprecedentedly big revolutionary mass movement that is growing vigorously in Japan. Along with the struggles of other revolutionary peoples in Asia, the movement is dealing heavy blows to the U.S. and Japanese reactionaries. History shows that the road of aggression and expansion on which Japanese militarism has embarked is the road of **“Make trouble, fail, make trouble again, fail again . . . till their doom”**.⁷ If Japanese militarism dares to play with the fire of war and take its old road, then let it once again suffer defeat!

NOTES

¹ Marx, “Address on the Question of Free Trade”, *Collected Works of Marx and Engels*, German ed., Vol. IV, p. 456.

² Mao Tsetung, “Statement Supporting the Japanese People’s Just Patriotic Struggle Against U.S. Imperialism” (January 27, 1964), *People of the World, Unite and Defeat the U.S. Aggressors and All Their Lackeys*, Eng. ed., Foreign Languages Press, Peking, 1967, p. 12.

³ Mao Tsetung, “Talk to Japanese Friends” (October 7, 1961).

⁴ Mao Tsetung, “Cast Away Illusions, Prepare for Struggle”, *Selected Works*, Eng. ed., FLP, Peking, 1969, Vol. IV, p. 428.

⁵ Mao Tsetung, *People of the World, Unite and Defeat the U.S. Aggressors and All Their Running Dogs!*, Eng. pocket ed., FLP, Peking, 1970, p. 8.

⁶ Mao Tsetung, “Talk to Friends from Japan, Cuba, Brazil and Argentina” (May 14, 1960).

⁷ Mao Tsetung, “Cast Away Illusions, Prepare for Struggle”, *Selected Works*, Eng. ed., FLP, Peking, 1969, Vol. IV, p. 428.

Expose the Sato Government’s Cannon-Fodder Recruitment Fraud

On the Reactionary Japanese Film Gateway to Glory

A chieftain of Japanese militarism grumbled not long ago: “It is very disheartening to think of the present situation in getting recruits” for the “Self-Defence Forces”. He added: “We should show a spirit like this: Gather before the god of the earth, flags in hand, and send our young people to the Self-Defence Forces, and say to them, ‘please make the effort to join the Self-Defence Forces!’”

This public complaint revealed the deep anxiety plaguing the Japanese reactionaries. The powerful revolutionary struggle of the Japanese people against the revival of Japanese militarism has long presented a formidable obstacle to the arms expansion and war preparations of the U.S. and Japanese reactionaries. The Sato government has dotted Japan with several hundred “recruiting stations” and sent out more than 100,000 “agitators” to trumpet the “opportunities” offered by the “Self-Defence Forces” for those who want to become

pilots or sailors, have good pay and learn skills. But the barracks are still "not full". So the U.S. and Japanese reactionaries have made a big noise about "taking the question of defence to the national square" for public discussion, so that "from the press to every dinner table and tea house" public opinion can be created for getting cannon-fodder. The reactionary film *Gateway to Glory* was produced precisely to meet this need of the reactionary Sato government. Like the countless "join-the-army" posters which plaster the walls of Tokyo and can be seen all over Japan, it is another plug carefully designed by that government to get recruits for the U.S.-brand "imperial army".

With its high-sounding title, the film glorifies the criminal road of the old-time fascist militarymen and publicizes the pernicious "bushido" spirit through the story of Ichiro Hirata, a young student who "grows" into an "outstanding" fascist officer. The aim is to whip up fanatical revanchism and lure today's Japanese youth into the trap. Though the film presents only the ghosts of World War II Japanese militarists and the former Edajima Naval Training Academy, it reveals the Sato government's criminal plan to revive fascist education and its wild ambitions to dominate Asia.

SINISTER EXAMPLE OF FASCIST "PATRIOTISM"

Bent on building Japan into a "military power" in line with its status as an "economic power", the Sato government, under the aegis of U.S. imperialism, is quickening the tempo of its revival of Japanese militarism. The draft outline for Japan's fourth arms expansion

programme the Sato government recently came up with clearly shows that the Japanese reactionaries are sharpening their swords. The military expenditures envisaged in this enormous programme are greater than the total for the previous three. Efforts are being made not only to "renovate and modernize" weapons and equipment, but to enlist more men, particularly for the expansion of the navy and the air force. During his recent trip to Japan, U.S. Defence Secretary Melvin Laird urged the Sato government to "supply manpower to support the defence of the free world".

Looking to the youth of impoverished families as their main source for recruits into the "Self-Defence Forces", the Japanese reactionaries are trying in every way to dispel the reluctance widely prevalent among Japanese youths to become cannon-fodder for militarism. This is why *Gateway to Glory* puts into the mouth of Hirata the words: "As a naval officer, I am really proud of myself and proud of the school."

Cloaking this fascist officer in "poor peasant" garb and crowning him with the laurel of "patriotism" the film painstakingly fabricates the changes in him. In the beginning, he is presented expressing his grievances time and again against the corrupt political system. But the film does its best to make people believe that fascist education can convert a Japanese peasant youth into a "patriotic serviceman" to the liking of Japanese militarism, who would observe the fascist "servicemen's duties" to overcome "self" and forget his parents, his girl friend and his own safety. To dramatize Hirata's stubborn, self-sacrificing loyalty to the tenno empire, the film presents two sharply contrasting scenes: after the arch-militarist Isoroku Yamamoto is killed, Hirata is so distressed that

he attempts suicide; when his hard-working mother is dying, he refuses to go home to see her, but in an outburst of emotion tells the training officer: "I am the son of my mother, but first of all I am an officer of the imperial navy. I want to forget everything else."

Do the Japanese reactionaries really want Japanese youth to "forget everything"? Of course not. The film shows that they want Hirata to forget his mother who dies of sickness and poverty, and the grim realities of society in which "they sell their daughters before their horses and cattle" while "the politicians and the rich people are getting richer all the time". Not only do they want Hirata to forget all this himself, they want him to persuade his friend Honda to forget his fiancée when she is forced to become a prostitute. They attribute people's discontent with class oppression to "worldly self-seeking", which must be "overcome". In a word, they want people to forget the sufferings of the working masses of Japan and forbid them to probe the class roots of their sufferings, still less to question the reactionary rule of the exploiting classes. On the other hand, the film continually stresses one thing "that must be remembered", that is, to perform the fascist "servicemen's duties" and "turn your attention abroad".

The great revolutionary teacher Lenin penetratingly pointed out, **"Governments that maintain themselves in power only by means of the bayonet, that have constantly to restrain or suppress the indignation of the people, have long realized the truism that popular discontent can never be removed and that it is necessary to divert the discontent from the government to some other object."**¹ As Japan's national and class contradictions sharpen daily, the Sato government is working hard to divert the

Japanese people's deep grievances against the savage rule of the U.S. and Japanese reactionaries to other countries, and the working people's intense hatred for class oppression to other nations that are subjected to aggression.

It must be emphatically pointed out that the Japanese reactionaries always describe their criminal aggression abroad as "serving the country". This is the pretext for Hirata's participating in the "sacred Great East Asia War" launched by the Japanese aggressors against Asia. Inflamed with fascist "patriotism", he devotes himself body and soul to aggression abroad. His hobby is playing with aircraft models, listening to the drone of man-killing airplanes and talking about the use of carrier-based planes to command the sea along China's coast. All he wants is action in the piratical naval air force to kill Asians to his heart's content. He flies to the far-off South Pacific front and rains bombs indiscriminately on Southeast Asia while his friend Honda, sword in hand, kills people in northeast China at will. This, as the Japanese reactionaries see it, is "serving the country"!

Our great leader Chairman Mao points out: **"To die for the people is weightier than Mount Tai, but to work for the fascists and die for the exploiters and oppressors is lighter than a feather."**² At the beck and call of the Japanese reactionaries, Hirata commits deeds which are no "patriot's magnificent exploit" at all, but a fascist villain's criminal action which is lighter than a feather and will be eternally condemned. Scoundrels like Hirata who risked their lives in the war years to save Japanese imperialism from collapse have since become the main force in reviving Japanese militarism. "Patriotism" on the lips of the Japanese reactionaries means nothing

but out-and-out aggression and expansionism. Hirata's image is a true-to-life portrait of the savage Japanese reactionaries.

"EDAJIMA SPIRIT"

The Japanese reactionaries yell that "the true main subject of study for the 1970s is how to revive the soul of Japan that is being lost". They urge the young people of Japan to take over the mantle of the fascist Yukio Mishima, so that the "Mishima spirit" may produce a "chain reaction" and "nuclear explosion" among the Japanese people. What are the "soul of Japan" and the "Mishima spirit" they talk about? These are the sum-total of the tenno system's militarist education the reactionary Sato government has been trying to restore in recent years. The Japanese reactionaries try to train the young people of Japan to become ferocious, merciless, cold-blooded butchers of the people of Japan and other countries and at the same time to be docile and obedient slaves of the tenno (emperor) and the reactionary military and political chieftains of Japan. Their chief method for this purpose is to forcibly inculcate young people with the fascist "discipline of the whip" and "bushido" spirit. And this is precisely the method the Edajima Academy in *Gateway to Glory* uses in training Ichiro Hirata.

When Hirata wants to withdraw from the academy shortly after entering, a cadet in the senior class, Morishita, violently reproaches him: "You are dishonouring the imperial navy. . . . Let me show you what the Edajima spirit is!" He beats Hirata till he falls, bleeding at the mouth and nose. At night when Hirata, in great

pain, thinks of his mother, Morishita quietly comes over and, with the hands that struck him, carefully straightens his blanket. This "club plus carrot" method makes Hirata understand the fascist logic: whipping is "loving care". From then on, Hirata becomes very active in all kinds of "superman" training activities and the fascist chieftains appreciate his efforts. With great ardour and appreciation, the film portrays the changes in Hirata's character and in this way glorifies the Edajima Academy's savage, fascist "traditional method" of training people as slaves.

Hirata's training demonstrates how fascist education produces in one man both jackal and sheep. Hirata has to yell himself hoarse introducing himself to cadets in the senior classes, and when he gets up every morning he races to the drill ground and learns to shout at the top of his lungs. Fencing, judo, pole jousting and even going up a flight of stairs are used to turn out brutes. On the other hand, before each meal the cadets must recite to themselves the "tenno's five instructions" to inculcate "loyalty to the emperor and patriotic love of country". They must pray and meditate with folded hands as devout disciples of the "imperial way", the religion of militarism, before the shrine or in the education exhibition hall. Every day after training, the cadets have to sit quietly and perform "self-examination" on such questions as "have you plenty of guts?" and "are you performing your duty with absolute loyalty?" The essence of this is to find out whether the cadets can strike out at the people with bestial savagery and show complete servility to the tenno empire. In this academy, words from the senior cadets are "truth", while every cadet must regard the petty fascist officers as their "parents".

By beating and torture, the Japanese reactionaries do their best to turn young people into docile tools so as to establish a strict caste system with the emperor at the top, and enforce their brutal fascist rule. They then drive these young people to impose even greater savagery on the people subjected to aggression, and to "kill to their hearts' content" in a foreign country. This is the whole intent and purpose of fascist education in Japan.

After Hirata has acquired the dual character of jackal and sheep, militarist martial music is struck up in the hall of the Edajima Naval Training Academy in celebration of his victory in "overcoming self", and he is "awarded" a dagger from the emperor. Amid the strains of such music, group after group of "qualified" militarists who have finished their fascist education are sent to the battlefields of aggression in Asia to show the "loyalty" and "valour" of the "bushido" spirit, and to carry out shocking massacres.

The people of China, Korea and the rest of Asia and Oceania will never forget how the vicious Japanese aggressors killed, burnt, raped, plundered and committed every kind of savage atrocity wherever they went. In Nanking alone, they slaughtered several hundred thousand unarmed, peaceful inhabitants in a bloodbath which lasted more than one month. Some fascist militarymen even competed to be the first to kill 100 Chinese. This counter-revolutionary bestiality is the "fruit" of Japanese fascist education, the "glorious tradition" and the "Edajima spirit".

Known as the "cradle of the imperial navy", the Edajima Naval Training Academy was set up in 1869 and was closed at the end of World War II. During this period, it kept turning out hangmen for service on the

battlefields of aggression in accordance with the gunboat policy and the "pioneering spirit" of the Japanese empire. It was the place where Heihachiro Togo, Takeo Hirose, Isoroku Yamamoto and other big and small pirates brought up their successors. Now it has been re-opened behind the signboard of the "Cadet Academy of the Maritime Self-Defence Forces". Like all other schools under Japan's "Self-Defence Forces", it has kept strictly to the "bushido" tradition in training militarist backbone forces for the U.S. and Japanese reactionaries.

FANNING FANATIC REVANCHISM

Evidence of the revival of Japanese militarism by the U.S. and Japanese reactionaries is there for all to see. But Eisaku Sato sanctimoniously denies this. Let us listen to what the Japanese reactionaries say to Hirata through the commandant of the Naval Academy in *Gateway to Glory*: "This war [the war of aggression launched by the Japanese invaders] will be over in two years. By the time these cadets finish their school training the war will be over. Then they [the cadets] will have no choice but to face the hardships of society, not as naval officers, but as civilians. Only then will the education they receive in this school really yield fruit."

This shows that on the eve of their defeat in the war of aggression, the Japanese fascist brigands were already beginning to prepare for a come-back and were sowing the "seeds" of revanchism in order to implant militarism from generation to generation. This fascist officer Hirata, who claims to be "ashamed to come back to my country" after defeat, now takes up the "whip"

of fascist education and, filled with "pent-up rancour", tries his best to train "valuable talents who will be the future" of the "Great Japanese Empire". He urges the cadets to keep in mind how their predecessors in aggression "fought on the front lines" and "died heroes". He grinds his teeth trying to imbue the cadets with the aggressive concept: "If you fight you must win" and if you don't you must revenge yourselves.

These "valuable talents" have today appeared in society "as civilians". Fostered and encouraged by U.S. imperialism, fascist education has "really yielded fruit". A host of fascists reared by militarism in those years can be found in all the reactionary post-war governments of Japan. Almost all the high-ranking officers in the "Self-Defence Forces" are veteran fascist militarymen like Hirata. The "season's cherry blossoms" cultivated in the naval academies by Hirata and his kind are "blooming" in the "Self-Defence Forces" as the backbone of this fascist military force.

One especially significant scene is when a student of Hirata named Sagawa, who has entered the naval academy for the purpose of learning English, suddenly changes his mind after his father is killed in the war of aggression against China, and decides to "raise the banner of aggressiveness and militancy" to avenge those who died in the aggression. Hirata, who is leaving for the battlefield again, gives him a fountain pen left by a fascist armyman killed in action and asks him to "carry forward" the "will" of his forerunners, refill the pen and continue to write the "future" of the "Great Japanese Empire". When the Japanese aggressors are driven out of Rabaul in the South Pacific, the film sings out: Rabaul, we'll return! Aren't these descriptions of the revanchist

spirit a clear revelation of the Japanese reactionaries' ambitions to re-establish their "imperial paradise"?

In the special volume *Manchuria* published recently in Japan, the Japanese reactionaries openly show "nostalgia" for China's northeast and rant that they "cannot, till this date, help having the mixed feelings of grief and joy" at the mere mention of "Manchuria". They outrageously allege that the fertile fields around Harbin were "cultivated by the Japanese with blood and sweat" and that "the question of the title" to China's Taiwan Province "has not yet been settled". The Sato government has let it be known that it will use military force to "defend" Tiaoyu Island and other territory of China. The Japanese reactionaries have even advocated the theory that "the security of ROK and Japan is identical" and clamoured that the Strait of Malacca is Japan's "life-line". From this one seems to hear clearly "Hideki Tojo calling from his grave" and can see through the Sato government's criminal plot to wipe out the "humiliation" of the defeat of the "Great Japanese Empire" and embark once again on the road of aggression. Japanese militarism has audaciously turned its aggressive revanchism directly against the People's Republic of China, the Democratic People's Republic of Korea and the people of other Asian countries. This is absolutely impermissible! In their message of greetings to Premier Kim Il Sung and President Choi Yong Kun on the tenth anniversary of the signing of the Sino-Korean Treaty of Friendship, Cooperation and Mutual Assistance, the Chinese Party and government leaders pointed out: "Obsessed with wild ambitions, Japanese militarism which is being revived as a result of energetic fostering by U.S. imperialism is stepping up arms expansion and has become

a dangerous force of aggression in Asia. The aggressive schemes and activities of the U.S. and Japanese reactionaries are being strongly condemned and firmly opposed by the Chinese, Korean and other Asian peoples."

YOUNG JAPANESE ADVANCE TRIUMPHANTLY IN REVOLUTIONARY STORMS

The reactionary film *Gateway to Glory* is jingoistic from beginning to end. It highlights an "imperial" army officer who shrieks at young Japanese: "Can't you understand that this is a time of emergency? Students have other duties besides studying. From now on, army officers and civilians must work as one man to build a strong national defence and fight to the last for the emperor."

This is a blatant proclamation of the "era" of militarism in which the Sato government is ready to go all out in its arms expansion and war preparations.

Today, with U.S. imperialism losing its war of aggression in Asia, and in view of Japanese monopoly capital's need to engage in aggression and expansion abroad, the U.S. and Japanese reactionaries are hastily making the best use of the Japanese "Self-Defence Forces". Now comprising the navy, army and air force and with veteran fascist militarymen as backbone, these forces were established under the signboard of "police reserve force" by order of MacArthur in 1950 when U.S. imperialism launched its war of aggression against Korea. As soon as they were founded, MacArthur howled that he would one day expand them into "crack ground forces". The "Self-Defence Forces" have today become a U.S.-brand

"imperial army" true to the name. U.S. Defence Secretary Laird was delighted when he recently reviewed a tank unit of the Japanese "Self-Defence Forces" in Hokkaido. He said he was pleased to have been able to witness the superb growth of the Japanese "Self-Defence Forces". He openly urged Japan to reinforce its "conventional arms" and increase its "strength for conventional war". Encouraged by U.S. imperialism, the Japanese reactionaries are clamouring with undisguised ambition for the amendment of Japan's present constitution to remove the "cross" the "Self-Defence Forces" "have borne for 20 years" and build a military force which is "compatible with the national strength" and can "operate overseas". It is with such criminal intentions that the Japanese reactionaries, through the film *Gateway to Glory*, blatantly spread such reactionary militarist ideas as "armaments first" and the "supremacy" of fascist soldiers. The film openly preaches that taking Ichiro Hirata's road is the "supreme ideal" for Japanese youth, and entering the barracks of the Sato government is life's "greatest honour". It tries to make the Japanese people follow the example of Kyo, a fictitious figure dreamt up by the Japanese reactionaries. This mother is shown holding the ashes of her son killed on the battlefield of aggression and saying she is "very happy" her son died for the fascists.

Whither Japan's young people in the 1970s? This is a question the Japanese reactionaries have hurled out as a challenge.

One can clearly remember that Japanese militarism, like a viper, brought catastrophe to the Japanese people and the people of Asia and Oceania for more than half a century before the defeat of the Japanese aggressors. Since the war, the dark rule of the U.S. and Japanese

reactionaries has again plunged the Japanese people into untold misery. History helps the young people of Japan to deeply understand that "the road of Ichiro Hirata" played up by the U.S. and Japanese reactionaries is the old road of militarism leading the Japanese nation to the abyss of suffering. The only correct road for the Japanese nation and its young people today is to oppose the revival of Japanese militarism by the U.S. and Japanese reactionaries.

The Japanese people have a glorious revolutionary tradition. Many worthy national heroes like Inejiro Asanuma and Michiko Kanba have emerged in the protracted struggle against the U.S. and Japanese reactionaries. Today the Japanese people, old and young, are awakening more and more and are striving to ensure that **"the universal truth of Marxism-Leninism is really integrated with the concrete practice of the Japanese revolution"**.³ The revolutionary intellectuals are following the line of integrating with the workers and peasants. Closely united in the struggle, the revolutionary masses are holding aloft the anti-U.S. patriotic banner, marching ahead along the path crimson with the blood of revolutionary martyrs and fighting valiantly against the dark rule of the U.S. and Japanese reactionaries! They are advancing triumphantly in the storms of revolution along with the other people of Asia and the world. In vain the Japanese reactionaries are trying to incite young Japanese to follow them and serve Nixon's criminal policy of "using Asians to fight Asians". But they are lifting a rock only to drop it on their own feet. The trap they have set for the young people of Japan will eventually be their own burial ground.

Let the handful of fascists who daily haunt Budokan (the Hall of Military Art) in Tokyo play their dirty games. Let Sato and company continue to indulge in their pet dream of the "Greater East Asia Co-prosperity Sphere". No reactionary can stem the surging tide of revolution of the people of Japan and the rest of the world. The darkness will pass and dawn is ahead. **"The Japanese people will . . . realize their aspirations for independence, democracy, peace and neutrality."**⁴

NOTES

¹ Lenin, "The War in China", *Collected Works*, Vol. 4.

² Mao Tsetung, "Serve the People", *Selected Works*, Eng. ed., Foreign Languages Press, Peking, 1967, Vol. III, p. 227.

³ Mao Tsetung, "Inscription for Japanese Worker Friends", *Renmin Ribao*, September 18, 1968.

⁴ Mao Tsetung, "Statement Supporting the Japanese People's Just Patriotic Struggle Against U.S. Imperialism" (January 27, 1964), *People of the World, Unite and Defeat the U.S. Aggressors and All Their Lackeys*, Eng. ed., FLP, Peking, 1967, p. 12.

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