

## TENG ATTACKED BY NAME IN PEKING WALL POSTERS

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[By George Biannic]

[Text] Peking, Feb 27 (AFP)--Chinese Vice Premier Teng Hsiao-ping was publicly attacked for the first time by name today in the current poster campaign against "rightist party leaders." Observers here noted that this new development in the campaign comes just one day before former President Richard Nixon is scheduled to leave Peking for Washington. The posters, written in large letters, accuse the vice premier by name, saying "Teng Hsiad-ping is evil minded" and "Teng Hsiad-ping is as crafty as a fox."

The posters appeared yesterday at Peita University in Peking, and observers said that the vice premier was also attacked by name, in language recalling the Cultural Revolution, in a linguistic institute in the capital. There is every reason to believe that Mr. Teng will also be named, if he has not already been, at Tsinghua, the other large university in Peking which was visited Wednesday by Mr. Nixon. At that time, the vice premier had only been attacked by implication in the posters as the "the biggest capitalist in the party striving to strangle the dictatorship of the proletariat."

In Hangchow in southern China eyewitnesses have reported that attacks against Mr. Teng have reached astonishing proportions. For the first time, the vice premier was not only attacked on posters, but the three characters of his name, which mean literally "Teng the little peace", were written in huge black painted figures on walls throughout the centre of the city. It was at Hangchow, observers recalled, that trouble with the workers in July of last year demanded the intervention of the central authorities and local military units, and that it was Mr Teng who personally visited the region to bring about an "energetic" solution to the problem.

## RED FLAG DESCRIBES MOVIE ON EDUCATION

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[Article by Fang O entitled "Let the Bell of Education Revolution Toll Throughout the Land--A Few Words on the Main Theme of the Color Feature Film 'Breaking With Old Ideas.'"]

[Excerpt] The color feature film "Breaking with Old Ideas" is another victorious result of the revolution in literature and art which takes revolutionary model plays as its standard of excellence. The production of this film was very timely and its main theme is quite militant. Its public showing is a big impetus to the great debate on the education revolution now being waged under the leadership of party committees at all levels.

To glorify and mold heroic images of the proletariat is the glorious historical task of socialist literature and art. The main theme of "Breaking With Old Ideas" is primarily embodied in the leading character, Lung Kud-cheng, who is party committee secretary of the Sungshan branch school of the Communist labor university and at the same time the school's president.

As the movie begins, Lung is working on a farm as its chief when the local deputy party committee secretary, Tang Ning talks to him and the audience learns that Lung had gone to Kang Ta (university of resistance against Japan) and heard Chairman Mao's lectures in Yen-an. Naturally this is only to show that Lung possesses an important qualification for holding his job as president but does not fully divulge his unique qualities as a communist. Let us listen to a bit of conversation which does show his unique qualities.

This comes at a time in the movie when the two-line struggle is coming to a climax. At a party committee meeting, Vice President Tsao Chung-ho, who stubbornly pushes a revisionist education line, speaks volubly of how he had also taken part in revolution during the raging war of resistance against Japan and how his ancestors had promoted education for three generations, as if he alone were most qualified to administer education. He is even so arrogant as to tell Lung: "I hear that you, president of this school, were still learning to read at Yen-an." Having said this, he rustles his sleeve with displeasure and leaves with a calm gesture. Lung motions for the indignant party committee members to sit down and then he stands up slowly. Suppressing the emotion within him, he says in a deep voice: "I am not like him. He joined the revolutionary ranks with culture as his capital: I took part in the revolution, bearing the lash of landlords and moneylenders. I, a cowherder, was illiterate when I arrived in Yen-an. Without Chairman Mao, without the Communist Party I was nothing." Unlike Kirov who nonsensically alleged that education meant that "the older generation" handed down its "experience and knowledge to the younger generation", Lung always puts the key link-class struggle in command of all work on the education front.

He takes his post with the militant stance of one who stormed the enemy's pill-boxes at the front in the early years. What should he do when confronted with students corrupted by the bourgeoisie? This is his answer: "Send those comrades who resolutely administer education in accordance with chairman Mao's thought to occupy the position". He is determined to transform the old school on the pattern of Kang Ta and according to the outlook of the proletariat. Closely relying on the poor and lower-middle peasants, he smashes the framework of the old system for student enrollment, opens doors for the workers and peasants, and invites the old representative of the poor peasants association to take charge of the school, while he himself goes out with revolutionary teachers and students to reclaim wasteland, open up mountains, build school buildings, and establish a new order for teaching that conforms to the production seasons for agriculture, forestry and animal husbandry.

All of this naturally provokes the resistance of the bourgeoisie who vainly take education as their hereditary domain. Thus, Tsao Chung-ho, protector of this domain, raises a query: "What is it you wish to run after all, a farm or a university?" According to the centuries-old traditional concepts of the exploiting class, Tsao maintains that a farm is only "for a few grains of millet" and nothing more, a course and lowly profession but that a university is an academic institution to train "qualified persons of high, precise and advanced standards," a sacred and lofty pursuit. Mud and pearls simply shouldn't be mixed together. But Lung forcefully rebukes him with the old representative's two handfuls of mud. With the two handfuls of mud, he likens the yellow mud to production and the red to education; he kneads and braids the two handfuls together and then again makes them into two handfuls so that the red and yellow mud are thoroughly mixed.

This simple metaphor contains a profound philosophical principle: Knowledge comes from practice. "Practice, knowledge," which of course we must follow when we teach. If an agricultural university is located in the city or, even though it is located in the countryside, is separated by a "regularization" wall from the broad masses of poor and lower-middle peasants and their production activities it is as if trees are planted in the classroom and seedlings transplanted on the blackboard. Can there be anything more absurd than this?

Although the film does not carry this idea further, we may still gain more enlightenment from the two handfuls of mud. Education as part of the superstructure must be in the service of the economic base. The tone of Tsao Chung-ho when he spoke of the "few grains of millet" was one of scorn. It not only exposed his repulsive exploiting-class ideology but also showed how this self-appointed educational "expert" within the party did not in the least understand the most basic Marxist principle that material production determines spiritual production and the economic base determines the superstructure. Actually, ever since classes emerged from human society, education has always been an instrument with which one class exercises dictatorship over another so as to safeguard its own economic base. Not to mention preliberation but in the 17 years after liberation to the Great Proletarian Cultural Revolution, Chairman Mao's revolutionary line in education was basically not done within education circles and the bourgeoisie still exercised dictatorship over the proletariat. Most recently, some people reversed this verdict and publicly praised those "17 years." But the movie "Breaking With Old Ideas" vividly and graphically tells us that: To run socialist schools well, there is no alternative to making a thoroughgoing break with the revisionist education line of those 17 years, and we must work against this erroneous line.

Lung Kuo-cheng has a high sense of revolutionary militancy, a keen proletarian sense of what to love and what to hate, but he is surely not a man with only revolutionary pride but no understanding of revolutionary strategy. Through practice, he has realized the peculiar stubbornness of old influences on the education front and that if we want to get rid of the influence of several thousand years of traditional thought and truly establish a proletarian education system, we must persist in unremitting efforts over several decades or even over several hundred years. He is very good at mobilizing the activism of the revolutionary teachers and even warmly unites with, educates and transforms the likes of Sun Tzu-ching, an old intellectual element whose mind is laden with bourgeois ideas; he fully affirms every small step forward taken by Sun. (We might say in passing that the film does not seem to criticize such individuals as Sun adequately from the world outlook.) In handling his relationship with Tsao Chung-ho, Lung also complies with the organizational principles of the party. From their differences, he always strives for a new unity by way of strictly principled struggle. When the revolutionary teachers and students ask, one after another, that classes be transferred to the fields during the farm season and Lu Kang, master of the agricultural machine specialty class proposes that the bell be rung immediately, Lung Kuo-cheng still says coolly: No, let me go talk once more to Tsao. Only after he has three times failed to persuade Tsao does he finally resolutely decide to ring the bell. The clarion call of the bell shakes the March fields south of the Yangtze and reverberates in the hearts of the people. The sound of the bell proclaims that the old education system is dying and a new one is being born!

The image of the principal heroic character Lung Kuo-cheng embodies the main theme from the positive side while the image of Tsao Chung-ho as his principal opponent highlights the main theme from the negative side. Tsao is a typical intellectual capitalist. He not only takes his knowledge as capital but even regards his participation in revolution as a negotiable asset. "For my several decades of revolution, shouldn't I be able to have a discount coupon?" Even when several decades of "revolution" are to be exchanged for a discount coupon, he still feels that this still can't be reconciled with the principle of equivalent exchange! However, his daughter, communist labor university student Tsao Hsiao-mei, openly exposes this despicable exchange of his in front of everyone and tearfully shreds the discount coupon to pieces. This is a very moving moment in the film. Hsiao-mei's act is a profound exposure of Tsao Chung-ho's class essence and is an admirable break with old traditional concepts!

The reason why Tsao Chung-ho dares to stubbornly hold fast to the revisionist educational line in this way is because he is supported from behind by capitalist-readers such as deputy commissioner Chao. Most recently, some strange talk in education circles fashioned a disguise for the long discredited bourgeois rightist opinion that "laymen cannot lead professionals" and that education "must have laymen keen on science in charge." Who wants to see such "keen" laymen? Deputy commissioner Chao is a typical model. He is, to be sure, a 100 percent layman so far as proletarian education is concerned but as for the bourgeois stuff he is most "keen"! As soon as this newborn thing, the communist labor university, appears, he hurriedly issues an order for things to "be run according to our style and regularized." The so-called "our style" is nothing more than the revisionist "style"; "regularization" is nothing more than going bourgeois. This "keen" layman is indeed very much an expert when it comes to promoting revisionism. He is "wiser" than Tsao Chung-ho in that he knows even more how to represent the bourgeoisie in attacking the proletariat and that education is not merely a question for the education sphere but is a major matter related to the general issue of which class is to exercise allround dictatorship. He knows that there are many comrades in our party like Lung Kuo-cheng who follow Chairman Mao's revolutionary line and this is a very great obstacle to his catching up with the "waves of the time," that is, restoration of capitalism! Therefore, he issues the frenzied call: "We must do battle with them, we must transform them!" This revelation and treatment of the plot in the movie plays a very great role in adding depth to the main theme. It tells us that due to the existence of such characters, it is impossible to truly conduct the education revolution well or to make a thorough break with the old teaching ideology and education system in the teaching profession alone, or by relying on one or a few schools, or by relying only on the educational front itself. Just as Chairman Mao has pointed out: "In the past, we waged struggle in rural areas, in factories, in cultural circles and conducted the socialist education movement. But we were unable to solve problems because we had not discovered a form or method to openly mobilize the broad masses from bottom to top and in a general manner to lay bare our seamy side." Six years after the story of the struggle occurred, as reflected in the film, namely 1966, our party finally discovered such a form; this was the Great Proletarian Cultural Revolution personally initiated and led by Chairman Mao and participated in by hundreds of millions of revolutionary people.

Today, it is close to 10 years since the start of the Great Proletarian Cultural Revolution and a series of profound changes have already occurred on the education front. From Shanghai's "July 21" Workers' University to Liaoning's Chaoyang Agricultural College, newborn things of the education revolution have risen up everywhere. The situation is very excellent but the struggle is still very fierce. Chairman Mao has time and again taught us: "Never forget classes and class struggle." Most recently, he again pointed out: "Stability and unity do not mean writing off class struggle; class struggle is the key link and everything else hinges on it." If the great debate on the education front is to gain further victories and the education revolution is to be further improved, we must not forget this key link. On precisely this point, the main theme of the film "Breaking With Old Ideas" is of a relatively profound and immediate significance.

Before concluding this article, we would like to say a few words about the creation and filming process of this movie. By coincidence, the actual shooting began on 27 July 1975. "27 July" is a day which has great significance for our country's education history. On this day in 1968, Chairman Mao personally sent worker-propaganda teams to Tsinghua and Peking universities which propelled the whole country toward a new high tide in the education revolution. But in the three months of July, August and September last year, a rightist wind to reverse verdicts and negate the education revolution was fomented in education circles. It served as a reflection of the struggle between the two classes and two roads in society and between the two lines in the party. Before the filming of "Breaking With Old Ideas," some people said the script for this play was "a product of the ultra-left trend of thought." There were also people who were worried that the making of this film would be "too risky" for the producers. However, comrades of the studio heroically accepted this task with the support of the higher party committee. They went to take part in labor with the Chaoyang Agricultural College and the Kiangsi Communist Labor University to get the feel of real life. They received a great deal of support and encouragement from the party committees and revolutionary teachers and students at these two universities. When they were filming on site in Kiangsi, some strange talk began to spread. Summer in the south is very warm and the rightist wind to reverse verdicts once again arose to overawe them. But the comrades of the production group stood firm and resisted it! They studied a series of Chairman Mao's brilliant directives on the education revolution again and again, rereading the valuable experience of the revolutionary model plays and resolutely writing this eulogy to the educational revolution.

More than 10 years ago, with the direct support of great leader Chairman Mao, Lung Luo-cheng in the film tolled the bell for the education revolution and this was an important first step. The excellent situation created by the Great Proletarian Cultural Revolution has created favorable conditions for us to advance the education revolution. Under the direction of Chairman Mao's proletarian education line, let us toll the bell still louder for the education revolution!