



# The Value and Inheritance of Propaganda Culture in Qinghe District During the Anti-Japanese War

Jian Yin<sup>(✉)</sup>

School of Big Data and Basic Sciences (School of Marxism), Shandong Institute of Petroleum and Chemical Technology, Dongying 257000, China  
999a666@163.com

**Abstract.** Under the guidance of the “Communist Manifesto” and other red theories, the advanced elements of the Yellow River Estuary not only absorbed theoretical nutrition, thus consciously raising their own consciousness and enhancing their courage to struggle, but also led more people of the Yellow River Estuary to plunge themselves into the revolutionary torrent of seeking mass liberation. The people of the Yellow River Estuary lifted their spirits in the midst of setbacks and laid a solid spiritual foundation for the War of Resistance Against Japanese Aggression, the War of Liberation, and socialist construction. The propaganda and cultural strategy in dongying are played a great cohesive role in the war of resistance against Japanese aggression, and in the new era, the pursuit and dedication of the older generation of propaganda workers to lofty ideals and their propaganda work experience are particularly worthy of reference and admiration.

**Keywords:** Anti-Japanese War Period · Propaganda · Qinghe District

## 1 Introduction

The formation of the anti-war culture in the Dongying area was a brilliant result of the combination of Marxism and the People’s War of Resistance against Japanese Aggression in the Yellow River Estuary, and propaganda work played an important role in the Dongying area during the War of Resistance Against Japanese Aggression. During the War of Resistance Against Japanese Aggression and the War of Liberation [2], schools were founded in the Dongying area, and many propaganda teams, troupes, drama clubs, and other revolutionary literary and art groups were formed. Among them, the Yaonan Opera Troupe, The Lu Xun Literary and Art Propaganda Team and other propaganda organizations were typical representatives of the many literary and art groups fighting on the Qinghe Plain [1], and played an indelible role in the victory of the War of Resistance Against Japan. The revolutionary literary and art groups under the leadership of these parties are not only propaganda teams, but also combat teams and task forces. They adopted literary and artistic forms that were both regional and popular to publicize the anti-Japanese resistance, arouse the people, praise heroes, and fight against the enemy.

## **2 The Characteristics of Publicity Work**

### **2.1 The Propaganda Work is Proactive, and Every Member of the League is a Propagandist of the Party**

Mao Zedong once pointed out in “Against Liberalism”: “Seeing the masses without propaganda, without agitation, without speech, without investigation, without inquiry” is the expression of liberalism. The “Lu Xuan” and “Yao Nan” troupes established at that time demanded that every comrade should take the initiative to take the responsibility of propaganda in peacetime, and no matter who it was, if he did not insist on going in and out of propaganda, he would be criticized. Whenever a troupe goes to a village, its first task is to carry out revolutionary propaganda against the landlords and their neighbors, the village cadres, the youth, children, women, and other masses.

### **2.2 The Content of the Propaganda Covers the Party’s Policies and Political Situation, Covering a Wide Range**

The propaganda work done to the broad masses includes many aspects, such as publicizing the principles of the War of Resistance and telling the masses in plain and simple language why they should unite in the War of Resistance; Publicize the military and political situation and tell the people about the international and domestic contradictions we are facing; Publicize the policy of rent reduction and interest reduction related to the vital interests of the common people, launch an anti-hegemonic struggle, expose the brutal crimes of Japan and Hypocrisy, expose the criminal acts of the Kuomintang reactionaries in surrendering to the enemy and opposing communism and the people, mobilize the army to participate in the war, and encourage production. Most of the performances revolve around mobilizing the War of Resistance, joining the army, participating in the war, production, reducing rents and interest rates, breaking superstitions, carrying forward national integrity, transforming second-rate children, learning culture, strengthening military-civilian unity, and exposing Japanese and pseudo-crimes.

### **2.3 The Forms of Propaganda are Diverse, and Individual Propaganda and Literary and Artistic Propaganda are Combined**

The individual propaganda of the team members often uses making friends with the masses and pulling family routines, and also uses small lectures, both performing programs and publicizing the situation and policies, and the methods adopted are accepted by the masses and soldiers; At the same time, slogans are written everywhere I go, sometimes accompanied by lively illustrations. The main form of literary and artistic publicity is to hold various types of literary and artistic evenings, with a high frequency of performances, generally once a week, and more during festivals. Occasional condolence performances, that is, the use of the gap between battles to the rear party and government organs, hospitals, newspapers, printing plants and other organizations to pay condolences, including the majority of teachers and students in the school. Facing the vast number of commanders and fighters, the personnel of the troupe will also disperse to the company to teach singing between performances, and carry out mass cultural and

entertainment activities, such as rehearsing small programs and providing cultural and entertainment materials, to help the military and the people solve problems encountered in practical life.

#### **2.4 Reflect on the Development of Publicity Work Every Day, and Correct Deviations in a Timely Manner**

General troupes or propaganda teams will hold a review meeting of about 5 min in a detachment before resting every day, check the day's propaganda work, the problems encountered will be put forward by everyone brainstorming and proposing solutions, and the inappropriate places will be corrected the next day. In addition, after the performance, the audience's opinions were solicited in time, and the team members were sent to the audience to listen to criticism, and some playwrights even mixed in the audience during the performance to test the effect of the play, listen to the discussion of the audience, and hold a plenary meeting to listen to the report after returning, and then summarize, absorb good opinions, and improve the performance.

#### **2.5 The Promotional Content is Innovative and the Atmosphere of Life is Strong**

Because the enemy is tightly sealed in the performance, foreign scripts are not easy to obtain, and foreign scripts lack timeliness to cooperate with the task, so many literary and art groups create their own scripts. The creation comes from the reality of life and combat, so the task is coordinated in a timely manner and the atmosphere of life is strong. Because the troops and troupes are with the masses every day and are relatively familiar with the lives, thoughts, and emotions of the masses, the programs they create are very popular with the masses and play a propaganda and mobilization role.

#### **2.6 High Consciousness of Serving the People**

At the beginning of its establishment, all the activities of the many literary and art groups established during the War of Resistance Against Japanese Aggression revolved around serving the working people, serving the party's political tasks, and serving the War of Resistance. After Comrade Mao Zedong delivered his "Speech at the Yan'an Forum on Literature and Art" in 1942, the direction of the work of literary and art groups was further clarified. After studying, the consciousness of serving the workers, peasants, and soldiers has been greatly enhanced, the purpose of implementing the party's policy on literary and artistic work has become clearer, and the level of programming and performing programs has also been markedly improved. In the case of relatively simple performance conditions, the stage, lighting, costumes, and makeup are all made of local methods, the stage is temporarily built, and the backstage is surrounded by sorghum poles, most of the props are simple because of ugliness, and the use of sorghum poles and other materials that are easy to find buy props. The set and costumes mainly rely on borrowing, because the performances are mostly in the wild, there is no sound equipment, the actors shout lines loudly, often shout dumb voices, nevertheless, the performances of the members of the troupe enrich the combat life of the mass fighters, because the performance is political, the way is easy to be accepted, so the effect is large and the effect is good.

### **3 The Experience of Publicity Work**

#### **3.1 The Combination of Education and Performance Methods Makes It Easier to Open up the Work Situation**

In the newly liberated areas, when the masses do not know enough about the Party's troops, the opening up of the work situation requires effective propaganda. The concern of the masses is that they do not have a comprehensive understanding of things, and if the Kuomintang engages in spies to spread rumors, it will not be easy to win the support of the masses. The power of propaganda work lies in the ability to mobilize the masses in a flexible way. For example, education on grievances should be carried out first, so as to raise the class consciousness of the masses and arouse hatred for the enemy. Once the masses understand the reasoning, the enthusiasm of supporting the troops is mobilized.

#### **3.2 Adhere to Regional Cultural Characteristics and Methods Rooted in Regional Propaganda Work Practices, Which Can Have a Good Publicity and Education Effect**

During the War of Resistance Against Japanese Aggression, the propaganda of the troops was often active in the countryside, and there were more contacts with folk artists and singers, and every time the team members marched to a place, as long as their work allowed, they took the time to inquire about the local folk singers in the village and learn to sing folk songs. And while learning to sing and write scores, folk songs are collected and created. Works of art such as "Jasmine", "Painting Fan", "Big Sister Catching Up", and "New Year's Greeting" come from the local people. By learning from the resident folk artists, the publicity team members not only drew nutrition from them, but also enriched their creative materials and exercised themselves.

#### **3.3 Propaganda Works Have a Wide Range of Themes, and the Combination of Combat and Mass Nature Exerts great Power**

In addition to publishing editorials and commentaries in publications such as "Liberation Daily" and "Dazhong Daily" to convey the situation of the struggle and guide the direction of the struggle, the literary and artistic groups of the troops during the War of Resistance Against Japanese Aggression also played the role of a combat team. The sound of gunfire could not be heard on the battlefield, but the shouts came and went, which played a good role in breaking the fighting spirit of the enemy army. The literary and artistic activities organized on the front line, such as singing, speaking allegro, and big drum books, also revolve around persuading the enemy to abandon the dark and cast the light.

#### **3.4 Propaganda Work is not Limited to the Form, and the Short and Capable Propaganda Content is More Suitable for the Needs of the Soldiers and the Masses**

Carrying out propaganda activities in the process of marching troops, especially singing good people and good deeds in the march of the troops in light of reality, is generally

welcomed by the masses of soldiers. Although most of the peasant soldiers were illiterate and semi-literate [3]. The program is arranged in a timely manner, short and concise, no props are needed during the performance, and it can be carried out at any time by standing on the side of the road, which enhances the flexibility and timeliness of the publicity work. The propagandists collected materials quickly, created and wrote quickly, and rehearsed and performed quickly, which played a combat role.

## 4 The Value and Meaning of Publicity Work

“The beginning is also simple, and the end is also huge.” In order to mobilize the masses of the people to join the army and participate in the war and support the front line to the greatest extent, under the leadership of the party, the propaganda work in the Dongying area has been carried out from simple to huge, and a variety of propaganda methods and a propaganda style that is easy to understand and humorous are adopted. Maintaining and consolidating the anti-Japanese national united front [4], launching a political offensive against the enemy, promoting the growth of the Dongying party organization, and promoting the construction of the anti-Japanese base area in Shandong played an important role.

## 5 Conclusion

The effective development of propaganda during the Anti-Japanese War strongly promoted the consolidation and development of the anti-Japanese base area in Qinghe District. In the extremely difficult environment, the army and civilians of Qinghe District constantly fought against the Japanese invaders with resolute and promising military actions [5]. In the New Era, we should also draw valuable experience from it, under the leadership of the party, in accordance with the point of firmly grasping the initiative and leading power of public opinion work, adhere to the combination of regional cultural characteristics and take root in Qinghe. The ways and methods of propaganda work practice are unremitting efforts to realize the goal and realize the Chinese dream of the great rejuvenation.

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