

# Vocal Mobilization of Anti-Japanese Aggression Music by the New Fourth Army in the Yanfu Region

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## Abstract

Anti-Japanese aggression music was an important form of vocal mobilization for the New Fourth Army in the Yanfu region. The Yan'an Literature and Art Forum promoted the anti-Japanese war music activities in the Yanfu area to further reach and serve the public, awakening the national consciousness and willingness to resist Japanese aggression among the people. Anti-Japanese war music shifted the people's concerns from individual feelings to a collective identity, successfully developing a strong anti-Japanese collective. Music activities helped lead the public to integrate into the anti-aggression collective.

## Keywords

New Fourth Army Anti-Japanese War Music, Propaganda and Mobilization, Vocal Mobilization

## 1. Introduction

Since its establishment, the Communist Party of China (CPC) has emphasized grassroots work, engaging deeply with the masses to carry out widespread mobilization, uniting the broad populace into a powerful force capable of overcoming all challenges. During the War of Resistance against Japanese Aggression, mass mobilization became even more crucial. Only through extensive mobilization of the masses could issues related to military and financial resources be resolved. "The deepest source of the great power of war lies within the people" (Mao, 1991a). Therefore, during the War, the CPC not only utilized visual mobilization methods such as blackboard newspapers and propaganda posters but also created anti-war music for broader mass mobilization. Under the CPC's leadership, musical activities in the Yanfu region gradually integrated with the anti-war effort,

creating a distinctive mobilization system. Anti-Japanese aggression music played an important role in awakening the masses, fostering a collective spirit against Japanese aggression, and strengthening resistance efforts to contribute significantly to victory in the war.

In 1941, while the New Fourth Army was establishing an anti-Japanese base in northern Jiangsu and strengthening military struggles against the enemy, it also vigorously promoted cultural development within the troops and local communities. Under the advocacy of leaders like Liu Shaoqi and Chen Yi, a large group of renowned musicians and young music workers, represented by He Luting, He Shide, Meng Bo, and Zhang Mei, came to the Yanfu region to establish the Central China branch of the Luxun Academy of Arts. They taught music courses, conducted music education, and promoted music creation, fully utilizing music's powerful mobilization effect. Music became a strong weapon for educating and mobilizing the masses to defeat the enemy.

The New Fourth Army made significant efforts to strengthen cultural development and promote cultural outreach in the Yanfu region. While improving the organizational structure of battlefield service teams and cultural education groups, the New Fourth Army also established professional art schools and theater troupes in the Yanfu area, actively training cultural workers for political propaganda and mobilization. Many musicians witnessed multiple battles, such as He Shide and Meng Bo. They created a large number of anti-Japanese songs that reflected the troops' combat experiences, base construction, and daily life behind enemy lines. These songs sparked a fervent singing movement among the military and civilian populations in the base areas, playing a crucial role in inspiring both soldiers and civilians to strive for victory in the war.

The musical activities of the New Fourth Army in the Yanfu region were an important part of the anti-Japanese artistic efforts in central China. From January 1941 to August 1945, while persistently engaging in anti-Japanese struggles, the New Fourth Army mobilized the masses to promote resistance against Japanese aggression, composed wartime music, and organized singing activities that were distinctive and effective. This article attempts to explore how music from the Yanfu region entered into the context of the anti-Japanese war, how it synchronized with the progression of the war effort, and how the leadership of the Party, public initiative, and professional skills of artists were implemented in creating wartime music—demonstrating a dynamic process in which wartime needs aligned with the voices of the people.

## **2. Musical Activities in the Yanfu Region and the Needs of War Mobilization**

Combining music creation with anti-Japanese aggression effort was an important method for the CPC to mobilize the masses in the Yanfu region. Under the strong leadership of the CPC, music workers employed systematic and scientific creative theories to integrate the needs of war mobilization with the mobilizing potential

of music. This approach continued the CPC's tradition of combining mobilization efforts with everyday cultural activities in base areas, making music an effective means to rally public support. Musical activities stimulated national sentiments among the people and unleashed their energy for resisting Japanese aggression and seeking national salvation.

### **2.1. Awakening National Consciousness and Willingness to Resist**

In January 1941, the Kuomintang orchestrated the shocking "Southern Anhui Incident," which dealt a heavy blow to the New Fourth Army. On January 25, the headquarters of the New Fourth Army was rebuilt in Yancheng, with Liu Shaoqi serving as political commissar and Chen Yi as deputy commander. To solidify the newly established anti-Japanese base and unite the broad masses in resistance against Japan, Liu Shaoqi and Chen Yi vigorously advocated for and carried out cultural propaganda and education work in the base areas while simultaneously commanding military struggles. The CPC established institutions such as the Central China Cultural Affairs Committee and the Central China branch of Lu Xun Academy of Arts in Yancheng to cultivate artistic talent, strengthen cultural propaganda teams, and enhance the effectiveness of mobilization efforts. Chen Yi aimed to promote anti-Japanese propaganda with the goal of improving the cultural quality of the entire nation, a vision that received support from Liu Shaoqi. The cultural development in the Yanfu base area was given equal importance alongside military struggles.

Japanese aggressors not only engaged in military aggression but also exported imperial culture, conducting cultural imperialism. The New Fourth Army actively developed anti-Japanese culture to inspire and educate the masses, awaken national spirit, and unite them in resistance. The people sought not only political and economic liberation but also cultural liberation. To achieve this goal, it was essential to mobilize a wide range of people to participate in cultural activities.

During the Anti-Japanese War, the literacy of the people in the Yanfu region was relatively low. Therefore, auditory mobilization through music became an important method for the CPC to unite the masses during this period. The anti-Japanese music of the New Fourth Army in the Yanfu region helped to widely engage the populace, foster a collective spirit of resistance against Japan, and promote unity in their efforts. The content of these wartime songs was simple and easy to understand, making them readily acceptable to the general public. The concepts conveyed through these anti-Japanese songs resonated with the audience. Music emerged as an effective means to elevate patriotic feelings and rally the masses against the enemy.

The New Fourth Army actively engaged in creating and performing anti-Japanese music, offering a rich variety of content and forms that became a significant force for mobilization. The direct goal of CPC's mobilization efforts was to translate into concrete actions by the broad masses. On one hand, the anti-Japanese music and singing activities of the New Fourth Army in the Yanfu region

encouraged public participation in auditory mobilization; on the other hand, they translated the content of these songs into specific actions that supported both local base construction and the broader anti-Japanese war effort.

The anti-Japanese music connected contemporary events with anti-war mobilization, allowing people to absorb and disseminate these messages through singing. Music and song brought a wide array of individuals into anti-aggression group, transforming them into a new force for action. As people sang these anti-Japanese songs, they gradually internalized the values presented in them, leading to external expressions of those values through their actions.

The anti-Japanese songs of the New Fourth Army contain the power to guide individuals and unite collectives, which is precisely the goal of mobilization efforts. These wartime songs help enhance the national consciousness among the masses, allowing them to absorb the underlying values and form norms for action. In other words, these songs can awaken the public to take practical steps, such as enlisting in the army and participating in the fight against Japanese aggression together. The anti-Japanese music and singing activities strengthen people's national awareness and willingness to fight, while also influencing other art forms such as poetry, drama, and visual arts, collectively forming a larger mobilization network.

## **2.2. Music Activities Shape Anti-Japanese Subjects and Collectives**

The CPC called upon musicians to engage deeply with the masses, listen to their voices, and create works that reflect the public's sentiments and are beloved by the people. These efforts contribute to mobilizing large numbers of people to enlist in the army and participate in the fight against Japanese aggression.

Music serves as a collective memory, and the meanings derived from it often vary among listeners due to their individual experiences. For the people in the Yanfu region, the creation process, expressive content, dissemination groups, and ties to workers, farmers, and soldiers associated with New Fourth Army anti-Japanese music carry significant collective memory. As people learn to sing anti-Japanese songs and watch anti-war dramas, they derive personalized meanings related to themselves, shaping individual identities within the anti-Japanese invasion movement.

Under the leadership of the CPC, musicians in the Yanfu region adopted a popular approach by engaging with the masses to gather material. They skillfully incorporated local musical elements into their works while integrating national consciousness and war mobilization themes. This effort ultimately shaped the populace into active participants in the anti-Japanese struggle.

With the support of Liu Shaoqi and Chen Yi, various artistic propaganda groups, such as the New Fourth Army's battlefield service team, the Anti-Japanese Drama Troupe, and the Xin'an Traveling Troupe, arrived in Yancheng. At the same time, renowned musicians like He Shide and He Luting also came to Yancheng, joining well-known cultural workers like Qiu Dongping and Xu Xingzhi

to form the main force of cultural efforts in the Yanfu base area. They actively promoted the anti-Japanese struggle by singing songs such as “The New Fourth Army Song” and “The Yellow River Cantata.” Meanwhile, the Anti-Japanese Drama Troupe, along with comrades like Meng Bo and He Shide, ventured into towns, rural areas, and schools. Through various forms such as songs, dramas, and yangge (a traditional folk dance), they spread new culture among educated youth and stimulated students’ awareness of the anti-Japanese aggression campaign.

They also organized student teams to engage with the masses for propaganda and mobilization efforts. Collaborating with students, military personnel, artistic propaganda teams, and local drama troupes from towns and villages, they collectively learned songs, rehearsed various skits and yangge performances to promote the spirit of resistance against Japanese invasion. This initiative helped consolidate anti-Japanese strength and attracted soldiers and civilians in the base area to participate in various musical activities.

The New Fourth Army’s anti-Japanese music in the Yanfu region is oriented towards the masses, relies on the people, and serves the people. The musical activities aim to contribute to the victory of the war of resistance and to serve the liberation of the general populace. This anti-Japanese music in the Yanfu area is part of the new democratic culture, targeting “ordinary laborers, farmers, as well as young students and children” (Liu, 1941). The anti-Japanese music activities are closely linked to the experiences of resistance in the Yanfu base area, democratic political practices, and mass movements. They should not only reflect the great practices of the masses but also serve anti-Japanese democratic politics and military efforts, guiding grassroots actions (Liu, 1941). Chen Yi (1941) encouraged cultural workers in the Yanfu region to rely on and engage deeply with the masses, aspiring to become literary figures and artists for the general public.

Liu Shaoqi, Chen Yi, and other leaders provided guidance for the development of anti-Japanese arts and culture in the Yanfu region. A large number of music workers engaged deeply with the masses, incorporating their voices to create works that reflected the needs of the people. They immersed themselves in the vibrant new life of the anti-Japanese struggle, going to rural areas, grassroots communities, and military units to experience life and become familiar with the populace. All faculty and students from the Central China Branch of Lu Xun Academy of Arts, members of the experimental theater troupe, and comrades from the Xin’an Touring Group began moving from Yancheng to rural areas to perform for farmers, promote awareness of the anti-Japanese situation, and spread new ideas. They approached farmers to understand their lives better and utilized and transformed folk music to create many new works favored by farmers. Well-known songs such as “Good Sons and Daughters of the Chinese Nation” and “The Army and People United as One” were created by music workers during this time based on their experiences in rural areas, grassroots communities, and military units.

In May 1942, Mao Zedong delivered a speech at the Yan’an Forum on Literature

and Art, providing clear explanations of some fundamental issues regarding our country's new democratic culture, and pointing the way forward for a vast number of literary and artistic workers. Art and literature are meant to serve the people. "Our literature and art are all for the masses, primarily for the workers, peasants, and soldiers; they are created for the workers, peasants, and soldiers, and utilized by them" (Mao, 1991b). Only by deeply engaging with grassroots communities and the masses can literary and artistic workers create good productions that are beloved by the public. "Revolutionary writers and artists in China who have potential must reach out to the masses; they must unconditionally devote themselves wholeheartedly for a long time to working with the workers, peasants, and soldiers. They must immerse themselves in vibrant struggles, tapping into the most extensive and rich sources of inspiration—observing, experiencing, researching, analyzing all people, all classes, all masses, all forms of lively life and struggle, as well as all original materials for literature and art—before it becomes possible to enter into the creative process" (Mao, 1991b). Anti-Japanese war music should be rooted in the masses; both its form and content should follow a popular path that ensures it is understandable and easily accepted by the people. In summary, anti-war music is mass music that serves the people.

In October 1943, after the public release of "Speech at the Yan'an Forum on Literature and Art," cultural workers in the Huazhong region and the Yanfu area immediately organized extensive study sessions. The speech greatly inspired literary and artistic workers, igniting their enthusiasm to engage with the masses, immerse themselves in the community, and shape public sentiment. This led them into grassroots communities, rural areas, and military units. In towns and villages across various regions, professional and amateur art troupes, theater groups, and cultural teams were established at all levels of military units. Music workers ventured into rural areas and grassroots communities to experience life firsthand, sharing meals, living conditions, learning experiences, and labor alongside farmers and soldiers. They drew inspiration from these interactions to accumulate materials for their work. Various forms of art closely related to music—such as yangge dance, singing competitions, local operas—sprang up like mushrooms after rain.

### **3. Engaging with the Masses: Integrating the Theme of Resistance into Music Creation**

Integrating the theme of resistance into music is a creative method employed by the CPC's literary and artistic workers for mobilizing support during the war. After the Yan'an Forum on Literature and Art was held, music workers in the Yanfu region, under the leadership of Liu Shaoqi, Chen Yi, and others, formed a creative collective with the masses, achieving an organic fusion of the theme of resistance and music.

#### **3.1. Offering Guidance and Exploring Creative Theory and Practice**

The anti-War literature and art must adhere to the correct line of development.

In 1938, during a speech at the Lu Xun Academy of Arts, Mao Zedong emphasized that “the political stance in art cannot be abandoned,” and that artists should “draw nourishment from real life” (Mao, 1993). Mao Zedong not only pointed out the direction for the development of literature and art and the sources of creative inspiration but also specified the content for mass mobilization. It is essential to align with the developments of the war and the lives of soldiers and ordinary people, conveying to the army and the populace the war goal of “expelling Japanese imperialism and establishing a new China based on freedom and equality” (Mao, 1991a). Wartime literature and art possess class characteristics and should be grounded in the actual lives of the masses.

Music workers in rural areas and military units have deeply explored firsthand materials, which are vivid, close to life, and full of a spirit of combat. They have created a large number of compositions that are greatly loved by the masses. These works focused on resisting Japanese aggression to save the nation and opposing imperialism and feudalism. In terms of form, they emphasize popularization, making it easy for the broad masses to accept and understand.

During the creative process, they insisted on using local materials, basing their work on real people and events from the Yanfu area, ensuring that the content resonates with the masses and touches their hearts. At the same time, they incorporated elements from folk songs, ballads, and local operas while using local dialects, making their works both easy to understand and memorable, thus better resonating with the common people.

Huang Qiming, a drama worker from the New Fourth Army, responded to the call to engage with workers, farmers, and soldiers by immersing himself in the rural life of the Yanfu region. He boldly explored and practiced the popular Huai opera of the area, creating several widely loved works such as “Zhao Jian Bu Wu,” “Yu Bin He Bian,” and “Mo Wang En De,” earning him the title of a pioneer in modern Huai opera. Among these, “Yu Bin He Bian” was another significant work following the successful performance of “Zhao Jian Bu Wu,” featuring new explorations and transformations based on its predecessor. In his dialogue, he abandoned traditional operatic speech patterns in favor of local language and familiar vocabulary for the masses. At the same time, he reformed the melodies, enhancing both the aesthetic appeal of Huai tunes and deepening character development and thematic elements, thereby pushing the popularization of drama into a new stage. “Yu Bin He Bian” was written using authentic farmers’ psychology and their relatable language, allowing farmers watching the play to resonate emotionally with its characters. They shed tears for their experiences and felt anger at their misfortunes. This practice demonstrated that reasonable utilization and transformation of old plays is an important pathway to achieving drama popularization. The play combined elements from Huai tunes, folk songs, and old forms of Huai opera while improving them for greater coherence. The language utilized rich colloquial expressions and slang that naturally appealed to the broad public, paving a new way for drama popularization. As a result, Huai opera once again became one of the most beloved forms of theater among the people in Yanfu region.

The development of popular art greatly promoted mass music creations. In music activities within the Yanfu region, military and local music workers delved into reality and engaged at grassroots levels to turn out creations that were enjoyable and easy for people to understand. A large number of music enthusiasts, grassroots soldiers, and farmers also actively participated in creating anti-Japanese war music, injecting new vitality into this genre. In the Third Division of the New Fourth Army, soldiers were encouraged to engage in creative practices that fully utilized their artistic talents. Competitions were organized to showcase their creations. For instance, the Eighth Brigade placed significant emphasis on cultural entertainment within units, advocating for soldiers to pick up pens to express their own dramas reflecting their lives and stories. Between late 1943 and early 1944, they performed numerous plays such as “Xu Lianzhang’s Home,” “Going to Join the Army,” “Heading to Base Areas,” “Bloody Battle on September 18th,” “The End of Imperial Army,” “Returning to Unit,” “The Fool Fighting Guerrilla Warfare,” and “The Last Hand Grenade.” These included various forms like spoken dramas, Peking operas, and Huai operas; most scripts were created by unit members themselves. Therefore, working toward popular art inevitably fosters widespread engagement and forms a mass movement. Working people are not only appreciators of anti-Japanese war music but also active participants who truly become masters of this genre—enhancing their own cultural literacy in the process. Many illiterate workers, farmers, and soldiers began experimenting with scriptwriting or even performing on stage; some later became key figures in culture work.

### **3.2. The Yan’an Forum on Literature and Art Leads Music Workers to Delve into the Masses**

Music workers in the Yanfu region thoroughly studied and implemented the policy put forward in Mao Zedong’s “Talks” at the forum, advancing the creation of anti-Japanese war music to a new stage. Within the New Fourth Army, there was an active effort to learn and apply the approach proposed at the “Talks,” promoting a mass cultural movement focused on grassroots military units throughout the army. Our goal was to “use artistic weapons to support military actions and political tasks, fight against the Japanese invaders, educate the broad masses and soldiers, and work towards enhancing their combat effectiveness” (Chen, Mei, & Huang, 1940). To this end, they held symposiums to discuss how to carry out the mass cultural movement within the troops, better serving both soldiers and the anti-Japanese cause.

In the autumn of 1943, the Political Department of the New Fourth Army issued directives to all troops regarding literary work in the military, stating that “all army literary workers must focus on military units and the masses, with soldiers and local residents as their primary targets.” One of the main tasks for cultural teams at all levels was to guide and assist battalions in establishing and consolidating clubs, soldier theater groups, and other cultural organizations (The Political Department of the New Fourth Army, 1943). In practice, literary workers

in the army emphasized serving soldiers and proposed slogans such as “write for soldiers, perform for soldiers, present performances for soldiers.” During the further development of this mass cultural movement, they actively explored artistic forms that suited soldiers’ appreciation habits. Since most soldiers came from rural areas and began learning culture only after enlistment, they were more inclined to accept folk-style art forms. Additionally, due to heavy workloads and high mobility within military operations, concise artistic forms gained increasing popularity. Drama became a primary format for promotion while folk elements like yangge (a traditional dance), folk tunes, and quick-paced storytelling also received widespread attention. Mass music activities became a vibrant aspect of life in the troops’ struggle against Japanese aggression. Various levels of military units established professional or amateur theater troupes and made significant achievements in mobilization among the general public.

## **4. Anti-Japanese War Music Helps Mass Mobilization**

### **4.1. Integrating the Resistance Against Japanese Aggression into Everyday Life**

The anti-Japanese war music from the New Fourth Army in the Yanfu region integrates the personal lives of the people with the great national cause, fostering a sense of imagination about their homeland. The content of these musical works can be broadly categorized into two main themes: celebrating brightness and exposing darkness. In creations that celebrate brightness, there are praises for the soldiers of the New Fourth Army who sacrificed their lives in the fight for national independence and national liberation against Japanese invaders and diehards of the Kuomintang, such as “Long Live the New Fourth Army” and “March of the New Fourth Army.” These pieces also extol the deep bond between soldiers and civilians, showcasing touching scenes of mutual support and unity, as seen in songs like “Soldiers’ Ballad” and “Red-Nosed Soldier.”

On the other hand, productions that expose darkness reveal the heinous acts committed by Japanese troops as they ruthlessly trample on Chinese soil, brutally oppressing the Chinese people, conducting frenzied “sweeps” and “clearing operations” in Yanfu base areas, and implementing their notorious “Three Alls Policy” (kill all, burn all, loot all), exemplified by songs like “Anti-Surrender Tune.” Additionally, there are songs that unveil the treasonous nature of Wang Jingwei’s puppet regime as it capitulated to Japanese aggressors and acted as a running dog for Japanese invaders while harming civilians, such as “Down with Traitor Wang Jingwei.” There are also pieces that expose how diehards within the Kuomintang engaged in passive resistance against Japan while actively opposing the CPC, causing harm to civilians and inciting conflict.

In terms of realistic themes, these creations not only depict stories of battles on the front lines and heroic figures but also highlight moving accounts of support from behind-the-scenes efforts such as enlisting in military service, supporting troops, and rescuing injured soldiers. Through multi-faceted portrayals, characters

include soldiers, workers, farmers, officials, intellectuals, and medical personnel from various social strata—all contributing to a rich tapestry of narratives. This portrayal includes not only positive figures like leaders and heroes but also negative characters such as Japanese aggressors, traitors, and stubborn factions.

#### **4.2. Channeling the People's Emotions into Collective Action Against Japanese Aggression**

The music activities of the New Fourth Army initially began within the military, targeting grassroots soldiers. They actively conducted musical activities to educate and inspire both military personnel and civilians, igniting patriotic fervor. In the Yanfu base area, cultural workers consistently focused their artistic creations on promoting anti-Japanese propaganda and mobilization. Among those who came to participate in anti-Japanese activities in the Yanfu region were not only musicians but also many young students and intellectuals from cities like Shanghai and Nanjing. The music they created reflected the lives of both the troops and the local populace, using content and forms that were familiar to both soldiers and civilians.

The anti-Japanese war music from the New Fourth Army in the Yanfu region primarily consists of vocal works, with most being short and impactful songs that are easy for soldiers and the masses to sing. This was due to the frequent warfare and extremely harsh material conditions at that time. Creating large-scale musical works was not only difficult but also hindered widespread dissemination. Therefore, these compact yet exquisite anti-Japanese aggression songs, which could be easily composed while closely aligning with resistance, became a simple yet popular form of music within the political, military, economic, and cultural life of the base areas. These songs were not only highly valued and vigorously promoted among the anti-Japanese troops and civilians in Yanfu but also became one of the earliest popular forms of artistic expression. Meanwhile, singing activities widely conducted between troops and local communities also became an important tool for boosting morale among military personnel and civilians in their fight against Japanese aggression.

Music and songs are easy to spread and promote. They demonstrated powerful combat effectiveness during the War of Resistance Against Japanese Aggression. In the Yanfu region, songs were highly valued and actively advocated, quickly becoming a widely popular form of artistic expression. Singing activities were exceptionally vibrant; whether in the military or local communities, these activities became important tools for inspiring the morale of both soldiers and civilians in their fight against Japanese aggressors. The anti-Japanese base urgently needed such songs because without them, it would be impossible to express the confidence and optimism of the anti-Japanese forces.

In the Yanfu region, singing had become an effective means of propaganda, education, and mobilization during the war. When these songs were combined with the resistance effort, their significance was elevated. They became more than

mere melodies—they embodied the spirit of fighting against aggression. From the resounding anti-Japanese songs echoing across Yanfu land, we can feel the revolutionary spirit of its people who fought bravely for national dignity and defended their homeland at all costs.

Singing served as a battle cry during the war, motivating people's fighting spirit. Many musicians and young music workers gathered in Yanfu, driven by patriotic fervor to create popular music that met the needs of the times—deeply expressing the voices of the people—and thus became widely loved classics sung locally. With the vigorous development of songwriting activities, significant achievements were made in singing events as various singing groups emerged to evoke people's enthusiasm for resistance through moving melodies. Through diverse forms of singing activities, the focus of anti-Japanese songs shifted from individuals to collectives—from "I" to "we." Individual actions transformed into collective actions, guiding people's emotional belonging towards anti-Japanese efforts. Singing activities strengthened public identification with collectives while directing their emotions toward unified anti-Japanese actions.

## 5. Conclusion

The anti-Japanese war music of the New Fourth Army in the Yanfu region was created under the leadership of the CPC. It focused on promoting the righteousness of the Chinese nation, praising the heroic achievements of the CPC and the New Fourth Army, inspiring the bravery of the military and civilians in the base areas, and exposing the crimes committed by Japanese and puppet invaders. These musical creations advocated for anti-Japanese aggression and national salvation, mobilizing a broad segment of the populace to actively engage in the resistance; at the same time, they boosted morale among soldiers and civilians, passionately celebrating their patriotic sentiments and heroic spirit while revealing various crimes committed by Japanese and puppet forces that trampled on national territory, harmed people, and destroyed base area. The anti-Japanese war music of the New Fourth Army in this region played an important role in achieving victory in the war. The mobilization through New Fourth Army music effectively enhanced political power and combat effectiveness, contributing to both political struggles and military endeavors.

In the Yanfu region, there was a wide range of participants involved in creating anti-Japanese music, including well-known musicians such as He Shide, He Luting, Zhang Mei, Meng Bo, and young intellectuals who had fled from Shanghai and Chongqing to join the New Fourth Army. These individuals not only possessed certain musical talents but also harbored deep patriotic fervor. Additionally, soldiers with revolutionary musical experience from Central Soviet Areas and Shaanxi-Gansu-Ningxia Border Regions, along with many folk artists, actively participated in creating anti-Japanese music. These artists learned from each other, drew inspiration from one another's work, and engaged in exchanges that led to a flourishing development of anti-Japanese music creation in the Yanfu

region. This resulted in a creative climax where they either ventured into vast rural areas or engaged frontline troops to continuously produce works that effectively utilized revolutionary art for educating people, uniting them, and combating enemies. Since most music workers understood both theoretically and practically the importance of music during wartime efforts, they raised their awareness of using music as a weapon to serve resistance efforts. Thus, music truly became a powerful ideological force for mobilizing and organizing public participation in the struggle against aggression.

Anti-Japanese war music is easy to learn, allowing it to maximize its mobilization effect. The widespread dissemination of anti-war songs and singing activities can awaken the national consciousness of the people and stimulate their willingness to fight. The Yan'an Forum on Literature and Art provided guidance and motivation for music and drama creation in the Yanfu region. The creative efforts of musicians, the theme of the war, mobilization needs, and the emotions of the people were combined to engage the public's enthusiasm for resisting Japanese aggression, gradually making them active participants in the war. Anti-Japanese war music further consolidated this fighting force and strengthened the collective effort against aggression. Mobilization based on auditory media is an important means of CPC propaganda and mobilization. Even today, auditory mobilization still holds significant advantages and remains a crucial method for encouraging people to participate in the construction of a new era and achieve the great rejuvenation of the Chinese nation—the Chinese Dream.

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