

An examination of the traits and effects of "Red Songs" on education, Realistic inspiration and value, and culture during the Yan'an Period

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Abstract: To discuss several qualities as well as the influence 'Red Songs' had on education, realism promotion and cultural development in general of Yan'an Period. During the Yan'an Period 'Red Songs' were not merely songs; they have been weapons transforming political and cultural reality. The songs were also a tool for disseminating good communist ideas and encouraging feelings of patriotism, as well influencing realization inspiration values culture in the collective consciousness building; through their integration into education. Nevertheless, it should be clarified that if "Red Songs" were unifying in nature then there are reasons to believe those scripts had been associated with periods of upheaval later on especially period such as the Cultural Revolution which was divisive and deeply devastating for Chinese society. Embedded in the history of Chinese modernity, a series of social mobilisations has been implemented. Nonetheless, many of these initiatives have failed as a result the narrow focus on the intended audience and one-dimensional approach. There were significant achievements during the success of CCP revolution in mobilising society through red songs of Yan'an era. It comes out of integration between theoretical Marxist conception applied to a given situation and the useful lessons drawn from former outcomes.

Keywords: Culture, Realistic inspiration, Red songs, Traits, Yan'an period.

1. Introduction

Realistic Inspiration is a strategy that successfully involves and encourages a significant number of individuals via agitation and active encouragement to participate. An effective social mobilisation not only successfully accomplishes its goals, but also boosts individuals' national self-worth and satisfaction, so further increasing their feeling of devotion to their country. The red songs created during the Yan'an period efficiently functioned as a tool for mobilisation, not just inside the Yan'an area, but also across China.

The genre of "Red Songs" emerged during the Yan'an Period as a unique kind of revolutionary music that was strongly linked to the Chinese Communist Party (CCP) and its endeavours in Yan'an. These songs had distinct characteristics that mirrored the political and intellectual climate of the day. Below are few prominent characteristics of "Red Songs" that were prevalent throughout the Yan'an Period: The "Red Songs" served as a means of political propaganda, effectively communicating ideological themes to promote the revolutionary goals of the CCP. The lyrics often advocated for Marxist-Leninist doctrines, the conflict between social classes, and the objectives of the Communist revolution. Revolutionary Themes: The subject matter of "Red Songs" often revolved on revolutionary themes, exalting the hardships endured by the working class, the achievements of the Communist Party, and the need for social metamorphosis. The purpose of the songs was to motivate and rally the people in support of the revolutionary movement. Patriotic Content: Numerous "Red Songs" had patriotic and nationalistic themes, highlighting the resistance against foreign imperialism and the Kuomintang (Nationalist Party). The purpose of these themes was to cultivate a feeling of nationalistic pride and cohesion among the Chinese populace. Collectivist Ethos: The songs often highlighted the significance

of communal endeavour and unity. They fostered a collectivist ethos, urging citizens to choose the welfare of the community and the country before personal matters.

2. Review of Literature

Mao Zedong's speech, titled "The Yan'an Forum on Literature and Art," has clearly expressed certain demands for literary artists. Hence, it is imperative that our literature and art mainly cater to the workers, who are at the forefront of the revolution. Moreover, they are specifically designed for the peasants, who not only constitute the greatest demographic but also exhibit the most steadfast loyalty to our cause throughout the revolution. Moreover, these resources are specifically designed for the armed working class and rural population, namely the Eighth Route and New Fourth Armies, together with other armed groups that make up the bulk of the main forces in the revolutionary battle. Moreover, these resources are specifically designed for the working class segment of the urban middle class as well as the intellectual members of the middle class. Both of these organisations are also our allies in the revolution and have the capacity for long-term cooperation with us. The majority of the Chinese population consists of persons belonging to these four groups, which together comprise the greatest segment of the country's populace. Red songs, as an essential element of red culture, aim to inspire people's enthusiasm and unite a diverse group of individuals. The red song is indissolubly linked to the people.

The literary artists of the Yan'an period acquired authentic understanding of the populace's joys by completely immersing themselves in their daily existence. As a result, they effectively created artworks that met both the current requirements and the psychological cravings of the people. In the 1930s-40s, during the Anti-Japanese resistance, the government in the Shaan-Gan-Ning Border Region provided rehabilitation for women who were deemed to have poor social standing. This was done to fulfil the labour requirements of the "Yan'an big production campaign" at the peak of the Great Production Movement. The transformation of the Communist Party from a political entity to a social movement with extensive participation was shaped by a series of revolutionary hymns. The songs "Joke on the female slobs", "Reforming the female slobs", "Women hold up half the sky", and other songs were widely spread in rural regions, resulting in positive impacts on women. The transformation of the female slobs closely corresponded to the Marxist belief that women's involvement in work is a pathway to liberation. The Communist Party exerted its influence on the role of women by vigorously integrating them into the workforce, highlighting the significance of their labour, and constructing the Yan'an model of women's liberation. The transformation of the female slobs led to the birth of innovative women, new families, and vibrant communities.

These songs efficiently conveyed the tenets of communism to the young, inspiring them to demonstrate courage and actively engage in the fight, even joining the combat against the Japanese. The mobilisation activities conducted via the use of red songs throughout the Yan'an era considered the varied people engaged, adjusting and executing plans according to their particular circumstances. It demonstrated the phenomena of successfully uniting persons from various socioeconomic backgrounds[2].

3. Methodology

The "Red Songs" often commemorated the courageous actions of peasants and workers who played crucial roles in the revolutionary movement. The songs depicted these folks as paragons of the working class. The music and lyrics of "Red Songs" were intentionally crafted to possess simplicity and accessibility, catering to a wide range of listeners. This simplicity facilitated extensive involvement, as individuals from diverse backgrounds and varying educational levels could readily comprehend and join in singing. Numerous "Red Songs" included a compelling call to action, encouraging listeners to enlist in the revolutionary movement, endorse the CCP, and actively participate in the class struggle. The songs served as a means for mobilising and enlisting individuals. The "Red Songs" often used emotional appeal to elicit a profound feeling of devotion and unwavering allegiance to the cause. The music and words were meticulously designed to evoke a profound emotional response in the listeners, building a strong affinity towards the revolutionary objectives. Incorporation into Daily Life: "Red Songs" were

assimilated into all facets of everyday life in Yan'an. These songs were performed at political rallies, community labour sessions, schools, and cultural events, establishing a consistent presence in the life of the people. The "Red Songs" included melodies from traditional Chinese folk songs in their adaptations. This method aided in creating songs that were easily recognisable and culturally significant, hence promoting their acceptability among a wide range of individuals. Mass Education Role: "Red Songs" served as instruments for mass education. They were incorporated into the school curriculum and this ensured that ideas of revolution serenaded through music to generations yet born. Endurance: The legacy of "Red Songs" is a long lasting, exceeding the limits of Yan'an Period. These songs are the integral part of revolution in China, and some compositions have been kept sacred till now play not only on special occasions but much more ideally represent people various sphere our life Through a study on such characteristics, insight is acquired into the power of "Red Songs" in shaping Chinese culture and politics during Yan'an Period. [1].

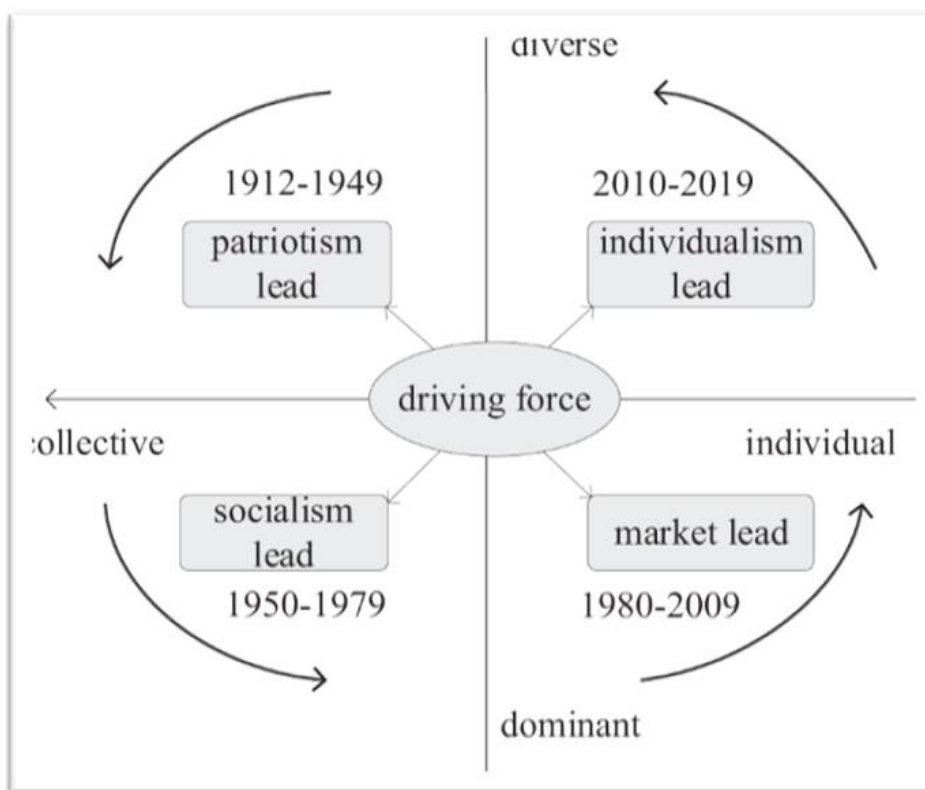


Figure 1.
Place references in Chinese music titles since 1912: changing patterns across regions and time.

4. Results and Discussion

4.1. Impact of "Red Songs" on education in the Yan'an Period

The Red Songs influenced education and cultural affairs immensely during the Yan'an Years of China (1935-49). The period of Yan'an was a crucial stage for CCP, when they based their headquarters in an isolated area namely the Yan 'An during Chinese Civil War. 'Red Songs' were politically loaded revolutionary anthems that formed a way through which propaganda was yielded and intellectual indoctrination took place. Below are many impacts of "Red Songs" on schooling during that era: Through the use of "Red Songs", ideological inculcation was enhanced, which regarded as a means through what were Marxism-Leninism and Mao Zedong Thought promoted. They were part of school policies to teach communist ideals and loyalty on both pupils as well the public members. The incorporation of songs like Red Songs was one of a variety which were part and parcel of the much

wider cultural revolution propounded by CCP during Yan'an Period. This was to remould the Chinese culture and society along communist lines. Thus, education – in the form of both educational institutions and universities – became a significant ideological battleground. Patriotic Education: Red Songs usually contained patriotic themes celebrating the Communist struggle to do away with their Nationalist oppressors and foreign imperialists.

The intended purpose of this patriotic learning was establish a spirit and sense of nationalism amongst the Chinese population. Mass Mobilisation: “Red Songs” as a channel to mobilize the masses. These songs were sung, at meetings and rallies in stadiums addressing the masses as well a megal inspiration for types of loyalty toward communist ideology. School curriculum incorporated the “Red Songs” materials. Schools and other educational institutions integrated these songs remain of the lessons plan hence ensuring that children are introduced to revolutionary thought from early ages. Cultural Expression: Along with a political and pedagogical purpose, “Red Songs” served as an outlet for cultural expression. Through music and song lyrics, people used the opportunity to present their support for CCP its policy transformations. It is interesting to note that Red songs contributed greatly in popularizing communist philosophy during the Yan'an Period. Nevertheless, one has to note that these songs were related not in the narrow sense but rather with bigger political campaigns and disturbances associated with hot years of Cultural Revolution (196-7 6). In the period, there became more violent use of this songs inclining most likely to political prosecutions[3].

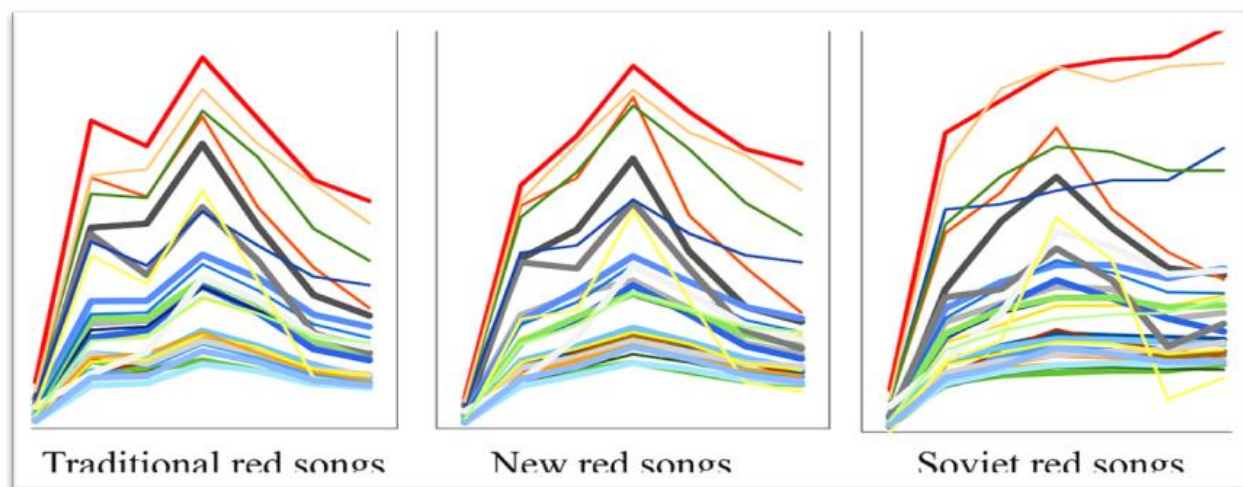


Figure 2.
Types of red songs.

4.2. Influence of "Red Songs" on Realistic Inspiration During the Yan'an Period

The most salient feature of Red Choruses in the history of China's revolutionary period (1935-1948) was their role as a sociological basis for providing realism and habituation into creating an inspiring atmosphere during youth, especially formation with serving purposes to develop such things like CCP ideology. These are some of the impacts of "Red Songs" on the stimulation of realism during this period: Motivation and Unity: Such “Red Songs” acted as formidable cudgel for enabling encouragement, unification of the people. The theme of these torios often revealed hardship, self-negation and infinite devotion to the revolution. As a result, suchpeople were inspired to overcome challenges and work as teamsin the pursuance of goals espoused by CCP. Emotional Connection: Music became the means of ‘reaching’ in “Red Songs” due to its emotive and evocative potential. The songs generally portrayed the hardships that Chinese masses had to go through and their unwavering determination towards building a more just as well as equitable society. This inspired the psychological resonance and enabled mobilisation in support of communisituation. Cultural Identity: The role that the “Red Songs” played in creating and consolidating a national cultural identity associated with the revolutionary cause should be appreciated. They provided a cultural expression of the principles and

dreams that were associated with CCP conserving feelings in which there was an inclusiveness collective wills among the common masses. The lyrical content of “Red Songs” tended to portray the genuine struggles endured by Chinese people during such period in terms of poverty, oppression and fight against imperialism.

Through the use of songs as communication channels, these people were provided with a stage to interact with challenging ends in their life and gain energy from that challenge. Red Songs were used as propaganda and instruments of ideological indoctrination. They served an image of reality that was compliant to the official version and then dictated by the CCP, directing perceptions over history thereby creating a sense of responsibility and loyalty towards party leadership. Assimilation into Daily Life: The omnipresence of the so called ‘Red Songs’ led to their internalization as a vital element in every day life during this whole Yan'an Era. These songs acted as a permanent shadow of the liberation struggle, shaping ideas and conducts among inhabitants in all spheres of living be it school settings teachers proper places or where citizens meet together attached image. Creative Expression: “Red Songs” was another creative medium which actually participated in shaping a particular revolutionary culture. This cultural component had an impact on the identity formation of the Chinese people within these years. Despite the success of ‘Red Songs’ in mobilising and uniting people, it has to be noted that Yan'an Period was also committed by political frenzy; later events as Culture Revolution describes them more thoroughly used were inclined towards radicals even some referred with suppressing politics [4].

4.3. Impact of "Red Songs" on Realistic Ideals during the Yan'an Period

However, the transformation caused by “Red Songs” on pragmatic norms had different consequences during China’ Yanan Period ((1935-49)), as it affected notions about reality; societal regulations and CCP products. Below are the impacts of "Red Songs" on the representation of actual values in this specific historical era: The Red songs were critical in ramping increased communism ambitions and objectives as perceived by the Chinese Communist Party. Most songs were always focused on issues pertaining to matters of class-consciousness, proletariat unity or society in between the deformation and transformation into socialist one. They gave a strong impetus to the party’s vision for New China evolved on Marxism – Leninist values. Meaning that the lyrics of “Red Songs” emphasized collectivism over individualism and pointed out at how community work must carry certain elements of selflessness towards society or even a country. An emphasis on collectivism was intended to transform values of society and reduce individual interests downplaying the communal goals for a Communist revolution. The commitment to social justice is also clear from the poem “Red Songs” whose author intended it as a tool for responding and redressing issues that were considered even at then insufferable societal inequalities. The songs propagated for their pragmatic values portrays the need to entrench a fairer society by fighting other issues such as short of reform, income inequality and eliminating slave systems. Ideological values included in Red Songs played a vital role in changing standards of the society. Established values attached to Confucianism and other ideologies, held prior to the revolution were put into question as a result of which there resulted new set of value quintessential with passion toward revolutionary missions alongside loyalty towards the party aims.

Carrying a particular reinstatement of historical moments, the “Red Songs” communicated them is such away. This re-reading (...) was refracted on people’s perception of historical past and mission facing the Communist Party at manifestation nation fortune. Educational Influence: Introduction of the ‘red songs’ in school also changed how people focussed and saw certain things as one cannot stand with determination for what he or she does not believe. The songs operated as tools of ideological conversion, communicating to the junior generation a particular set of ideas corresponding with those set for accomplishment by the Communist Party. Various “Red Songs” glorified the spirit of self-reliance, as evident in highlighting a commitment of Communist Party to construct an independent and self-sufficient country. This virtue was regarded as essential for overcoming external threats and building a successful socialist state. Cultural Revolution: After the Yan’an Years were over in 1945, which was a period dedicated to establishing CCP base and reinforcing its power everything that followed became more radical ideals of culture symbolized through “Red Songs” during Cultural Revolution (culture turned red from communist revolution; construction of nation united). Everything within society ideals

changed dramatically at this time, where ideas were promoted of revolutionary hot-bloodedness and suppressed suspected counter revolutions. It is important to note that the 'Red Songs' had a major role in influencing ideals during the Yan 'an Period. At the same time their impact had complex and far-reaching repercussions, triggering both cultural transformation epochs of political chaos. [5].

4.4. Influence of "Red Songs" on culture during the Yan'an Period

In China 1935 to 1940s music during the Yan'an Period it was referred as 'Red Songs', it had strong social impact on culture. During the Chinese Civil War, Yan'an was prioritized by CCP considering that they were remotely settled with impossible ways of access due to nominal water supply and lethally harsh weather. "Red Songs" were songs that sought to offer revolutionary change; in many ways such music was crucial for the construction of a cultural mission, sense of identity and values. Here are some of the effects of "Red Songs" on culture during the Yan'an Period: When compared to female-primed men, male-primed women who participated in the experiment showed difficult emotions.

Cultural Revolution: The Maoist Group which propagated Red Songs were part of a larger movement called Cultural Revolution kick started by the CCP. They were very important in determining the birth and growth of a new cultural profile which reflected communist ideals. Revolutionary themes traditionally replaced cultural norms and values.

Promotion of Revolutionary Spirit: The songs were called 'Red Songs' to create revolutionary moods, and the listeners ones in support of Communism. They promoted the efforts of proletariat and demanded sacrifices for common benefit.

Artistic Expression: Red Songs was a special kind of art that reflected political messages through music and words. Artistic and political fusion translated into a unique revolutionary culture.

Mass Mobilization: Singing Red Songs became a tool for mass mobilization. Choirs of peasants, workers and other educated people could sing new national songs; or some ancient Georgian choral prayer during communal ceremonies which unify the members as parts of one family.

Integration into Daily Life: Red Songs became inseparable from the daily routine of Yan'an. It was sung at political rallies, in schools under different communal circumstances. This penetration in almost every part of the continent is coupled with fruition that made a way for substantiated insertion and revolutionistic values into the cultural essence.

Educational Tool: Red Songs were used as pedagogic instruments delegated to educate political and ideological messages. Schools and cultural institutions would take up these songs in the curricula so that young people were introduced to revolution from a very early age.

Transformation of Traditional Arts: The propagation of "Red Songs" reached traditional arts and cultural parts attributed to China. The traditional music and dances were most of the time adapted to represent some revolutionary messages thereby contributing to reinterpretation or transformation of cultural practices.

Patriotic Themes: Many "Red Songs" carried patriotic themes, glorifying the struggle against foreign imperialism and the Kuomintang (Nationalist Party). This emphasis on patriotism helped shape a nationalistic cultural identity closely tied to the Communist movement.

Creation of Cultural Icons: Certain "Red Songs" contributed to the creation of cultural icons and heroes associated with the Communist Party. These icons were celebrated in songs, literature, and art, becoming central figures in the narrative of the revolutionary struggle.

Legacy in Later Periods: The enduring cultural effect of "Red Songs" extended beyond the Yan'an Period and had a significant impact on subsequent eras, especially the Cultural Revolution (1966-1976). Music and artistic expression were consistently used as a means of political mobilisation, exerting a lasting influence on Chinese culture in the following years.

Although "Red Songs" had a crucial role in influencing cultural expression in the Yan'an Period, it is essential to acknowledge that the cultural revolution also had intricate and sometimes polarising effects on Chinese society [6].

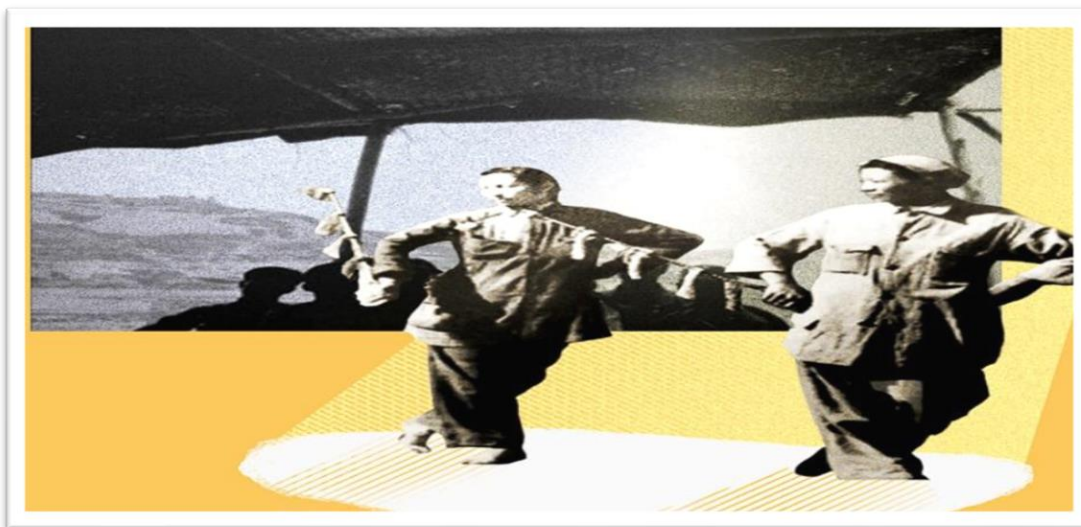


Figure 3.
Culture and national liberation.

4.5. Localization for the Widespread Dissemination

The cultural outreach endeavours of the Communist Party of China (CPC) during the Yan'an era were marked by a notable focus on political ideology and the adjustment to particular local conditions. The disseminator performed a comprehensive "feed-forward" study, carefully examined the content, and used particular processing procedures to maximise results. Amidst the "New Yangko Campaign" in the 1940s, the intellectuals and artists affiliated with the Lu Xun Institute of Arts actively collected folk art. They ventured into countryside regions, assimilated the indigenous language, obtained a deep understanding of the shared mentality, and created pieces that were much appreciated by the populace. Concurrently, they adeptly used newspapers, journals, and other communication media to advertise the red performances and enhance their influence. The authentic reactions of the audience, whether expressed explicitly or implicitly, functioned as feedback for the communicators, providing the creators of literature and art with a clearer trajectory for improvement.

In the first stages of the Chinese Communist Party (CCP) in Yan'an, a significant number of literary and art workers were highly educated people whose bourgeois ideologies had not yet undergone complete transformation. The literary works they created were only valued by a select set of intellectuals in influential positions and had a restricted influence in terms of reaching a broader audience. These works were deemed too refined and detached from the ordinary experiences of the general populace. After attending the "The Yan'an Forum on Literature and Art", many persons in the literary and artistic professions experienced a significant change in their viewpoints. They enthusiastically responded to Chairman Mao's call to interact with the common populace and alter their way of thinking. They created several highly regarded literary and creative works that were closely tied to the daily experiences of the people and placed a stronger emphasis on appealing to the common audience. As a result, these new productions attracted a wider audience and better adhered to the literary and art objectives of the Communist Party [7].

4.6. Variety of Forms Catering to Both Sophisticated and Mainstream Preferences

During the Yan'an period, the Chinese Communist Party established its headquarters in the Shaan-Gan-Ning Border Region. Consequently, the red songs that arose during this period have significant regional traits in comparison to previous eras. In addition, throughout the war years, the Lu Xun Institute of Arts played a significant role as a central hub for literature and art. It produced a considerable amount of work that was well regarded by both the educated upper class and the general population, thereby fulfilling the creative demands of the people. The emergence of a compilation of

literary works, including "Struggle Yangge" and "Turnover Yangge", may be attributed to the transformation of traditional folk songs in Northern Shaanxi, resulting in the incorporation of significant political elements. These compositions successfully maintained the inherent simplicity and vibrant tunes of the folk songs, while also taking into account the audience's engagement. Throughout that period, the Yangge team affiliated with the Lu Xun Institute of Arts garnered extensive respect and was well recognised as a famous and esteemed collective. The instructors and students actively engaged in the war effort by journeying into rural areas and the battlefield. They committed themselves to the cause, combining sophisticated art with easily understandable prose, resulting in a compilation of enduring masterpieces such as "Brother and Sister Clear Land", "Production Cantata", and "Husband and Wife learn to read". Moreover, "The White Haired Girl" is regarded as a foundational work of Yan'an literature and art. Originating from the mythology of the "White Hair immortal," this tale delves into the concept of how the old civilization inflicted suffering upon mankind, reducing people to ghosts, while the new society aims to restore their humanity. The polishing process serves as a clear demonstration of the Chinese Communist Party's intention to promote its political philosophy[8].

Aside from the professionals at Lu Xun Institute of Arts, several red songs were directly created by literary lovers, like as soldiers, labourers, and peasants, in their daily lives. The local community enthusiastically embraced the practice of modifying traditional melodies as a popular pastime. Amidst the widespread implementation of the Chinese Communist Party's political and ideological agenda, these literary enthusiasts enthusiastically embraced folk art in line with political demands, revitalising traditional art forms such as Qinqiang opera, shadow play, Yangge dance, and puppetry. The development of the red song was aided by the diversity seen in traditional folk literature and art during that era.

4.7. Integrating the Forces from all Classes of Peasant

Due to the CCP's omission of some classes of peasants in their attempts to unify them, they exclusively concentrated on mobilising impoverished and hired peasants, while singling out affluent peasants for struggle sessions. Consequently, this method resulted in the affluent farmers being targets of the conflict and intensifying disputes among all categories of farmers. After seeing this problem, the CCP adjusted its policies and vigorously mobilised all categories of peasants to eliminate divides and promote cohabitation. The affluent agriculturalists were granted permission to participate in the peasant organisations, so establishing a more comprehensive peasant organisation alongside the impoverished peasants. This action recognised the elevated position of the affluent farmers and confirmed their political function in opposing intruders[9].

The CCP aimed at resolving tensions that resulted from diverse socioeconomic classes through implementing ranges of programmes. These pursuits included the measures to convince landlords of rent and interest lessening, honoring noblemen's services; proactive aid for poor individuals who deserve such support because they are in need; attempts not only at women reform but also simultaneous late wider production movement. The Shaan-gan-ning Border Region had programs set in place from the Yan'a period serving to reduce rents and interest rates under directives by CCP policy. This project has provided efficient measures at the resolution dispute among peasants from different socioeconomic standard. During that period, the role of red songs in circulating propaganda and promoting education was significant since it led to the creation of landmark characters such as 'Yangge opera's Plenary Meeting on Rent Reduction'. The other one is aptly known as a "Red Song"-Turning over toward way love. However in Yan'an era the Shaan-Gan Ning Border Region suffered stringent blockage by Kuo Min Tang (KMT) causes short supply of basic essentials. Since the economic means of CCP were very limited, anti-war programs could not be implemented effectively. Obviously, red songs did not completely eliminate classes but their widespread propagation and far-flung adoption proved much of very good in mobilizing peasants from diverse class backgrounds, toning down conflicts among them; as well worked its part together with all groups involved to fight Japan[10].

4.8. Promoting The Voluntary Support of the General Public for the War Effort

The red songs created during the Yan'an period served as a dual-purpose tool, functioning as a political propaganda device and, more importantly, exerting a powerful mobilising influence. They enhanced the public's comprehension of anti-war endeavours and dissuaded their participation in the battle. People from many socioeconomic classes enthusiastically participated in the anti-Japanese national united front, displaying a strong desire to join the military and fight against the invader. This enthusiasm was fuelled by the passionate revolutionary songs. Clearly, the red songs successfully stimulated the patriotism of the people, sparked their feeling of national pride, and prompted their spontaneous support for the war.

Due to the remote physical location of the Shaan-Gan-Ning Border Region, most of its residents had limited access to education, leading to a lack of awareness and involvement in political matters. During the Yan'an period, the China Communist Party successfully aroused the political consciousness of the people by creating songs that precisely portrayed their daily existence. Consequently, there was a surge in political participation among the populace and a broad diffusion of Marxist ideologies and novel democratic concepts. Both the illiterate elders and the kids have a deep-seated understanding of the concept of social class. Women were broadening their intellectual horizons and boldly pushing for the concepts of free love and nontraditional marriage. Women had a significant transformation in their political rights and family status. The widespread dissemination of red songs in the Shaan-Gan-Ning Border Region instilled in the populace the realisation that victory in the war of resistance was vital for the survival of each person and family, and that it constituted a combat against the invading armies. The red songs were created not only by the literary artists of Lu Xun Institute of Arts, but also by other persons who passionately expressed their own life experiences, thereby showcasing the prevalent optimism of the general population and the military throughout the war years. The Yan'an ethos of "self-sufficiency and industriousness" arose within this particular setting[11].

Although the red songs were unable to improve the severe conditions faced by the people in the border area, characterised by a lack of necessary resources and difficulties, they did have a notable positive impact on morale and led to a new outlook. As a result, they actively participated in warfare and eagerly enlisted on the front lines. Moreover, the crimson melodies acted as a catalyst, spurring people to take action in order to safeguard their own welfare. This resulted in a positive reaction from the general populace, who actively engaged in the substantial production movement, shifting from a condition of inactivity to one of taking initiative.

4.9. Ensuring the Continuity of Political Stability and Preserving Political Identity

Throughout the thirteen-year period of the Chinese Communist Party's presence in Yan'an, several successful strategies were used to mobilise opposition and promote productive activities, resulting in commendable outcomes. Furthermore, social mobilisation had conspicuous outcomes, as the general population transitioned from a state of unawareness of their entitlements to progressively engaging in political affairs, hence seeing a steady escalation in the level of political involvement. An increasing number of individuals actively engaged in the political elections inside the border area. These events strongly indicate the significant level of political affiliation between the people and the CPC in the border area, and provide a solid basis for the political stability of the Shaan-Gan-Ning Border area.

Following the directive of "literature and art serving politics," a range of policies, guidelines, and political slogans of the era, such as "self-reliance and hard work," were employed as the central themes for artistic creation. This led to the emergence of numerous realistic works, including "Nanniwan Labour," "Flower Drum for the Army," and "Twelve Sickles." The CCP's adept execution of these works yielded significant political leverage and effectively moulded the crimson emblems of Yan'an literature and art, establishing a repertoire of symbolic languages that aligned with political imperatives. Within the context of the "proliferation of various artistic and literary expressions," it is the authority that establishes a certain structure of communication within a systematic story conveyed via literature and art. Consequently, it became easier to achieve the desired political objectives.

The level of political affiliation directly influences the potential success of social mobilisation. If the mobilisation object lacks a strong sense of connection with the mobilisation subject, sustaining the

social mobilisation, even after achieving certain outcomes, becomes challenging. The CCP's social mobilisation efforts during the Yan'an period aimed to instill in the people of the Shaan-Gan-Ning Border Region an understanding of class equality and the purpose of the CCP's revolution. Through a series of measures, the CCP sought to foster psychological identification with its political philosophy, ensuring stability in the border area's political environment. This mobilisation aimed to unite the nation and actively resist the war, ultimately achieving victory [12].

Mao Zedong stressed the importance of proletariat literature and art as essential elements of the wider communist revolutionary effort. As Lenin accurately said, they serve as crucial components inside the revolutionary apparatus. Therefore, the Party's revolutionary work clearly outlines and assigns the function of literature and art, which is subordinate to the revolutionary goals set by the Party within a certain revolutionary period. During the Yan'an period, politically powerful works including as 'The Yellow River Cantata', 'The White Maiden', and 'Wang Gui and Li Xiangxiang' emerged, making significant contributions to the CCP's endeavours in the base areas. However, there are still some shortcomings that remain evident when analysing the whole of the Chinese Communist Party's use of red literature and art for the aim of mobilization [13].

There is clear evidence of a petty-bourgeois ideology in the early stages of literature and art, especially at the beginning. Historically, the primary emphasis in the production of literature and art has been on creative expression rather than making political statements. The produced plays had intricate storylines and awe-inspiring visual displays. The authors exhibited a hesitancy to compose shorter screenplays that could be executed by any anybody. Moreover, the writers' failure to create works that precisely depicted the experiences of the mass populace and exposed underlying societal conflicts might be ascribed to their previous social standing and educational background. Moreover, there is a problem of shallow and inadequate response in grassroots activities. Due to a lack of actors, some local theatrical companies resorted to a frequent practice where one actor would take on multiple roles and improvise in order to handle the burden. Furthermore, apart from the Lu Xun Institute of Arts, which had a substantial number of professional literary practitioners, most actors and actresses in local theatrical organisations were recruited from traditional theatre groups and did not have formal training in contemporary literature. The demanding performance schedule led to a lack of artistic training among the actors and actresses. As a result, the performances often fell short of the intended degree of effectiveness. The effectiveness of communication is reduced since the audience lacks empathy towards the content of the performances and does not strongly relate to the political ideas being conveyed.

5. Conclusion

"Red Songs" during the Yan'an Period were not merely musical compositions; they were powerful tools for political and cultural transformation. Through their integration into education, their influence on realistic inspiration and values, and their impact on culture, these songs became a vehicle for promoting communist ideals, fostering a sense of patriotism, and shaping the collective consciousness of the Chinese people during a critical period in the nation's history. However, it's crucial to note that while "Red Songs" had a unifying effect, they were also associated with later periods of political upheaval, notably the Cultural Revolution, which had complex and often divisive consequences for Chinese society.

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