

# Sound the Party's Trumpet — Guo Moruo's Red Discourse in Xinhua Daily during the Anti-Japanese War



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**Abstract:** 1937 to 1947, Mr. Guo Moruo actively supported the establishment and construction of Xinhua Daily, the official newspaper of the Communist Party of China, and led the struggle and construction of the cultural front in the Kuomintang-controlled areas on the platform of Xinhua Daily. By sorting out his articles and related words and deeds published in the magazine, from the "Party trumpet" to the poem "reed flute", it fully reflects his important role as a cultural pioneer and the mouthpiece of the masses. Mr. Guo Moruo's speech and creation constitute an important part of the red discourse of China's new democratic revolution.

**Keywords:** Guo Moruo, anti-japanese war, xinhua daily, red discourse

## Introduction

Mr. Guo Moruo is an outstanding member of the Communist Party of China, an outstanding proletarian cultural fighter, and another glorious banner on the cultural front of our country. Premier Zhou Enlai wrote an article in Xinhua Daily to commemorate the 25th and 50th birthdays of Mr. Guo Moruo's creation, saying that Lu Xun claimed to be a pawn of the revolution, and Guo Moruo was a member of the revolutionary ranks. Lu Xun was the mentor of the New Culture Movement, and Guo Moruo was the leader of the New Culture Movement. Mr. Guo Moruo has the richest revolutionary passion, "a revolutionary poet and a revolutionary fighter." (Zhou, 1941) In 1978, Comrade Deng Xiaoping delivered a speech at the memorial meeting of Mr. Guo Moruo: "Comrade Guo Moruo is an outstanding writer, poet and dramatist of our country, as well as a Marxist historian and ancient philologist..... He is another glorious banner on the cultural front of our country after Lu Xun, under the leadership of the Communist Party of China and under the guidance

of Mao Zedong Thought..... After the outbreak of the Anti-Japanese War, Comrade Guo Moruo returned to the motherland and, under the direct leadership of the beloved Premier Zhou, carried out Chairman Mao's revolutionary line, organized and united progressive cultural personages in the Kuomintang areas to engage in the anti-Japanese and national salvation movement. During this period, he wrote many historical plays and a large number of poems, which profoundly exposed the traitorous surrender policy of the Kuomintang reactionaries and inspired the revolutionary people's fighting spirit." (Deng, 1978) The eulogy highly summarizes Mr. Guo Moruo's outstanding achievements in his life and accurately evaluates his outstanding contributions during the Anti-Japanese War.

In 1937, Japan launched the "July 7" Incident, which began to invade China in an all-round way. Less than a month later, on July 25, Guo Moruo left his wife and children, with his pen, and secretly returned to China. Write down "又当投笔请缨时, 别妇抛雏断藕丝。去国十年余血泪, 登舟三宿见旌旗。欣将残骨埋诸夏, 哭吐精诚赋此诗。四万

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万人齐蹈厉，同心同德一戎衣。（《归国杂吟》）"  
(Guo, 1937) After being recommended by many parties, he became the director of the Third Department of the Political Department of the Military Commission of the National Government after April 1, 1938, and the director of the Cultural Work Committee after November 1940. But in fact he worked under the leadership of the Party and Zhou Enlai (Guo Moruo's "Hong Bo Qu"). Since then, he has devoted himself wholeheartedly to the torrent of Anti-Japanese War, especially in the preparation and publication of Xinhua Daily, which can be said to have played an irreplaceable role in establishing the United Front, propagating the Party's protracted war policy, exposing the dictatorship and decadent autocracy of the Kuomintang, and cheering for the national Anti-Japanese War. It fully reflects its important position as the cultural pioneer after Lu Xun and the representative of the mouthpiece of the Party and the people.

### **1. Participate in the Construction of Xinhua Daily**

After the outbreak of the Anti-Japanese War, Mao Zedong, the leader of the Communist Party of China, formally proposed that the whole Party should attach importance to running newspapers and publicizing the Party's ideas. In the winter of 1937, Zhou Enlai and Zhu De visited Shao Lizi, Minister of Publicity Department of the CPC Central Committee of the Kuomintang, in Nanjing to discuss the running of newspapers by the Communist Party of China in the Kuomintang-controlled areas. Shao Lizi signed a document formally approving the establishment of Xinhua Daily in Nanjing.

During the Anti-Japanese War, the newspapers and periodicals run by the Communist Party of China in the Kuomintang-controlled areas mainly included Salvation Daily, Xinhua Daily, Bolshevik, Red Flag and Proletarian Youth. Among them, Xinhua Daily was established and published during the Anti-Japanese War and the early days of the

Liberation War (January 11, 1938-February 28, 1947). On January 11, 1938, Xinhua Daily was first published in Wuhan as the organ of the Yangtze River Bureau of the Communist Party of China at that time. In May 1939, the Central Committee of the Communist Party of China publicly explained to the Kuomintang that Xinhua Daily was a speech organ representing the Communist Party. The purpose of Xinhua Daily is to publicize the War of Resistance, serve the War of Resistance, safeguard the overall situation of the Anti-Japanese National United Front and encourage the whole people to fight against Japan.

After the Lugouqiao Incident in 1937, Guo Moruo returned to China to fight against Japan. In Wuhan and Chongqing, in the name of the Director of the Third Department of the Political Department of the Military Commission and the Director of the Cultural Work Committee, under the direct leadership of Zhou Enlai, he was in charge of "the publicity work of the National War of Resistance and the unified command of the publicity organization of the National War of Resistance". His personnel arrangement for the Third Hall was actually the establishment of a United front, such as inviting Hu Yuzhi, Tian Han, Hong Shen, Xian Xinghai, Feng Naichao and Dong Weijian, most of whom later participated in the publicity or writing work of Xinhua Daily. Under the guidance of Zhou Enlai, he also took the lead in establishing newspapers and magazines such as Salvation Daily, Central Plains Magazine and Qunyi Publishing House. At the same time, he actively wrote articles for dozens of newspapers and magazines such as Xinhua Daily and Mass Magazine, and enthusiastically supported their publication and distribution. Later, when Xinhua Daily was restricted and excluded, he took the initiative to contact Lu Ziying and others in Chongqing to increase the circulation and channels of Xinhua Daily. On January 9, 1938, Guo Moruo wrote an inscription for the first issue of Xinhua Daily on the day he arrived in Wuhan from Guangzhou: "Mobilize the strength of the whole people and build

a new China from iron blood." On January 13, Guo Moruo wrote another inscription after an interview: "Restore the spirit of ten years ago and defend Wuhan." The article and the inscription were published in the Xinhua Daily on January 16 of the same year.

According to the statistics of Xinhua Daily Chronicle, among all the signed authors of Xinhua Daily, he has published the most works. During the nine years, one month and eighteen days from the founding of Xinhua Daily on January 11, 1938 to the forced suspension of its publication on February 28, 1947, as well as the Mass Weekly published by the editorial department of Xinhua Daily during the same period. Guo Moruo has published 302 articles (including political comments, miscellaneous thoughts, poems, dramas, novels, essays, 97 diaries, letters, inscriptions, interviews and academic papers), and more than 70 works have been published in the supplement of the fourth edition alone. It is not only large in quantity, but also very extensive in content. In particular, he responded to the call of the Party in time, actively mobilized the masses to resist Japan through the main position of Xinhua Daily, propagated the idea of unity and lasting resistance to Japan, and responded to the anti-Communist tide of the Kuomintang in time, which fully reflected Guo Moruo's support and contribution to Xinhua Daily.

## **2. Sound the "Party trumpet" and Participate in the Construction of the Red Discourse of the Anti-Japanese Tide.**

Lin Lin, a friend of Guo, recalled that the phrase "Party trumpet" was uttered by Guo himself in 1936. At that time, Lin Lin was appointed by the Tokyo League of Leftist Writers to contact and deliver the "Message from the Chinese Soviet Government and the Central Committee of the Communist Party of China to All Compatriots for Resisting Japan and Saving the Nation" (August 1 Declaration). He said: "All right, I'll be the Party trumpet." (Guo, 1936) Since then, he has published articles to publicize this policy. In connection with

Guo Moruo's words and deeds in Xinhua Daily since the Anti-Japanese War in 1937, he openly took the lead in blowing the Party's trumpet, especially loudly.

### **2.1 Firmly oppose capitulation and be determined to carry the War of Resistance through to the end and win the War of Resistance**

In August and September 1937, Guo Moruo published articles such as "Why We Fight Against Japan" and "Re-understanding of the Comprehensive War of Resistance" in Shanghai Semimonthly, which strengthened the belief of the War of Resistance to the End, the Comprehensive War of Resistance and the Protracted War of Resistance, which was consistent with the focus and proposition of the work of the Communist Party of China since the Xi'an Incident. In particular, the article "The Necessary Conditions for a Protracted War of Resistance Against Japan", published in the National Salvation Daily of Shanghai in October 1937, is basically consistent with Mao Zedong's speech "On Protracted War" at the Yan'an Anti-Japanese War Research Society from May 26 to June 3, 1938 and the editorial "On a Comprehensive War of Resistance Against Japan and Guerrilla War" published in the Xinhua Daily in 1938. On January 25, 1938, in the Xinhua Daily's report "On the Situation of the War of Resistance Against Japan," he told the reporter: "In the War of Resistance Against Japan to the end, victory will ultimately come to me. A slogan has been as firm as iron. So long as the whole nation is united in its determination to fight the War of Resistance to the end, the glorious future of the nation will naturally not be in question. No matter what kind of process, Japan will lose, China will win, such a belief Guo Moruo has always been consistent with the Party Central Committee.

In the Xinhua Daily on April 2, 1938, Guo Moruo published an article entitled "Anatomy of the Cruel Psychology of the Japanese Invaders" with great indignation, in which he recounted the brutal acts of the Japanese soldiers who "raped and plundered, and did everything", and exposed the

plot of the Japanese aggressors to sow germ bombs in the Central Plains and North China to exterminate our nation. But at the same time, he pointed out that this brutal act was only a manifestation of Japan's external strength but internal weakness, and was a means of trying to make a quick decision. The enemy wants to fight a quick war, as long as we "strengthen our unity to promote the decline of the enemy". In addition, articles such as "Commemorating the Defense of Wuhan on August 13" (August 17, 1938), "Commemorating Lu Xun in the Protracted War" (October 19, 1938) and "No Way Out for the Violent Enemy" (January 8, 1939) all expressed Guo Moruo's correct anti-Japanese thought in line with the Party Central Committee.

## **2.2 In response to the call of the Party, spare no effort to publicize the establishment of an anti-Japanese and international anti-fascist United front.**

Establishing the United front is a magic weapon for our Party to fight against the enemy. After the Xi'an Incident, the second cooperation between the Kuomintang and the Communist Party was established. The Communist Party of China took the initiative to attack. Zhou Enlai served as the deputy director of the Political Department of the National Government and directly led the construction of the anti-Japanese United Front in the Kuomintang-controlled areas. In 1941, grand birthday celebrations were held for Guo Moruo and Feng Yuxiang. On November 14, Xinhua Daily published a special issue for Feng. On November 16, Xinhua Daily published a special issue for Guo Moruo's 50th birthday and the 25th anniversary of his creation. Zhou Enlai published a famous article entitled "What I Want to Say". These activities had a clear intention to establish a United Front, which not only showed our Party's respect for democratic progressives and strong indignation against the fascist rule of the Kuomintang in political and cultural aspects, but also greatly established Guo Moruo's leading position in the cultural front of the Anti-Japanese War, which inspired the masses and effectively counterattacked the Kuomintang's

anti-Communist and capitulation ideas. In the Xinhua Daily, Guo Moruo published articles such as "Consolidating the Anti-Aggression Front" (February 14, 1939), "Let's Form a New Great Wall (Report to the Symposium)" (July 8, 1941), "Commemorating Dr. Sun Yat-sen's Two Major Tasks-Strengthening International and Domestic Unity" (November 12, 1941), and "Humble Opinions on the International Cultural Alliance" (June 3, 1945). He repeatedly stressed the importance of unity in the War of Resistance and the establishment of a United Front. Guo Lao is quite familiar with the political and military situation in Japan, such as the coercion of the young and strong faction by the elders, the contradiction between the army and the navy, and so on, So he talked about Japan's internal troubles and the favorable situation of the War of Resistance on many occasions. On November 12, 1941, Guo Moruo delivered an opening speech at the celebration of Sun Yat-sen's birthday held by the Cultural Work Committee of the Political Department. He said at the beginning that "the current international situation is the sharp opposition between the aggressive front and the anti-aggressive front, and the cruel struggle between fascism and democracy." Faced with this situation, the only way is to unite with Russia and the Communist Party, as Sun Yat-sen said, "In the face of national crisis, we should help each other in the same boat." In addition to political alliances, we should also talk about cultural alliances. He keenly pointed out that after the victory of anti-fascism in the world, we should not only make political progress, but also start with the construction of cultural and educational institutions all over the world in order to prevent the revival of fascism. Xinhua Daily also reported Guo Moruo's anti-war United Front to the Japanese people through radio in Japanese.

In the special issue of Xinhua Daily (July 7, 1942) commemorating the 5th anniversary of the July 7th Incident, Guo Moruo wrote, "The closer the victory is, the harder the struggle will be.". The Axis powers are fighting to win, and the democracies in

particular must fight to win. Must live in death, must not live in death. Since China has gone through five years of bloody battles and led the world's struggle against aggression, it should step up its unity and struggle in order to win the world's victory against aggression. The importance of the United Front has been repeatedly emphasized.

### **2.3 Resolutely resist the capitulationist and anti-Communist wave of the Kuomintang reactionaries**

Mr. Guo has seen the behavior of the Kuomintang people very clearly since he returned to China. In Hong Bo Qu, he said that because of his growing popularity in Japan, Chiang Kai-shek, Zhang Qun and others thought that he could be used to bring him back to China, so he led the cultural anti-Japanese movement in the Kuomintang-controlled areas with the support of the Party Central Committee and Zhou Enlai, and later the National Government became increasingly dissatisfied with him. In the first wave of anti-communism, Guo Moruo wrote an inscription in the special issue of the second anniversary of the founding of Xinhua Daily on January 11, 1940: "Preventing the mouth of the people is better than preventing rivers.". It is very dangerous not to let the common people speak. On the contrary, those who can speak on behalf of the common people are more powerful than the Yangtze River. After that, Chiang Kai-shek advised Guo to "speak less", but he continued to protest against the dictatorship and autocratic rule of the Kuomintang in Xinhua Daily. For example, criticizing the traitor Wang Jingwei Group's "Wang Inverse Puppet is Self-Grave" (1940.3.22), advocating the idea of literary and artistic revolution ( "Revolutionary Poet Qu Yuan" 1940.6.10), as well as "Three Hundred Years of Jiashen Sacrifice" (1944.3.19) and "Cultural Circles Publish Advice on the Current Situation" (1945.2.22). Time and again, it directly counterattacked the anti-Communist wave of the Kuomintang reactionaries.

With the Southern Anhui Incident in 1941 as the symbol, the Kuomintang launched the second

wave of anti-communism. After the incident, on January 18, the Xinhua Daily published a poem by Zhou Enlai entitled "Eternal injustice, one leaf in Jiangnan, fighting among fellow disciples, why rush to fight each other?"

Guo Moruo wrote a quatrain: "a leaf in the history of strange injustice in the South of the Yangtze River, all people are born with worries, tears wipe dry and wry smile, temporarily forgetting the family is difficult to give the same enmity." On November 30, he published the inscription of the Special Issue of the Chinese Youth Anti-Fascist Congress in Xinhua Daily, and published a short article saying that the war between China and Japan was a "war between reason and animal nature". Everyone should overcome his animal nature, experience the spirit of democracy and strive for the victory of reason.

From 1943 to 1944, when the Anti-Japanese War was turning for the better, both the Kuomintang and the Communist Party were thinking about history and reality. Chiang Kai-shek published the book *China's Destiny*, which advocated "one doctrine, one political party and one leader". As a counterattack, Guo Moruo was ordered to complete the "Three Hundred Years of Jiashen Sacrifice", which was serialized in Chongqing Xinhua Daily from March 19 to 22, 1944, and then reprinted in full by Yan'an Liberation Daily. This article summarizes the bitter historical lessons of the peasant insurrectionary army led by Li Zicheng in the late Ming Dynasty, which was proud and corrupt because of its victory and failed in 1645. On April 12, 1944, Mao Zedong spoke highly of the article in his report entitled "Study and the Current Situation" at a meeting of the leading organs and senior cadres of the Central Committee of the Communist Party of China, and recommended it to the senior cadres of the Party, saying: "Recently, we have printed Guo Moruo's article on Li Zicheng, which is also a warning for comrades not to repeat the mistakes of pride in victory." (Mao, 1944) "Today's China is one of China's historical developments. We are Marxist historicists. We should not cut off history -- Mao Zedong," said Mao Zedong, then chairman of

the Central Committee of the Communist Party of China, in the Xinhua Daily on March 20. Later, the article became an important study document of the rectification movement of the Communist Party of China, fully demonstrating that Guo Moruo's ideological discourse became a part of the Communist Party's red theory.

### **3. Be a Reed Flute of Poetry to Lead Revolutionary Literature**

In 1922, Guo Moruo thought of himself as: "a subjective person" I feel that my imagination is really stronger than my observation. I have been fond of literature since childhood, so I use literature to sing my existence, and in literature I use the reed flute of poetry. But he does not deny the utilitarian nature of literature, he believes that art is of great use, "it is the alarm bell to awaken society, it is the holy seal to summon the sheep, it is the donkey-hide gelatin to clarify the river, it is the clairvoyance to inspire the revolution." (Guo, 1922)

In 1923, in *Creation Weekly*, he boldly said: "All real revolutionary movements are artistic movements, all enthusiastic practitioners are pure artists, and all enthusiastic artists aiming at reforming society are pure revolutionaries." (Same as Guo Moruo's *Complete Works of Literature, Artists and Revolutionaries*, Volume 15-192 pages) In April 1926, he published a paper on *Revolution and Literature* in *Creation Monthly*, which basically came down in one continuous line. The article advocates that the revolutionary era should naturally have revolutionary literature, which is consistent with revolution. He said: "Any literature that sympathizes with the proletariat and at the same time resists romanticism is revolutionary literature.". Revolutionary literature must not describe the revolution, praise the revolution, or merely use more words such as bombs, pistols, fight fight on the surface. The ideals of the proletariat should be awakened by revolutionary writers, and the depression of the proletariat should be written by revolutionaries. This is the real revolutionary literature we now demand. At the same time, he

earnestly called on young writers to "go to the army, the people and the whirlpool of revolution". You should know that the literature demanded by the times is literature sympathetic to proletarian socialism and realism. (Guo, 1926) This is the first voice advocating revolutionary literature in Chinese literary circles. This literary proposition has something in common with the spirit of Mao Zedong's speech at the Symposium on Literature and Art held by the Central Committee of the Communist Party of China in May 1942. For example, literature and art have a class nature, and literature must serve the workers, peasants and soldiers and the revolution. In 1941, when Guo Moruo talked about poetry creation, he said: "Poetry is still a person. Your personality is great enough, your thoughts are profound, you can really represent the times, represent the people, take the hearts of the people as your heart, and be the mouthpiece of the people, then you will certainly be able to produce poems that cast the times." (Speech at the symposium on literary and art work, 1941) With literature as the tool of revolution and the mouthpiece of the masses, Guo Moruo's literary activities in *Xinhua Daily* during the Anti-Japanese War fully proved that Mr. Moruo was the loudest reed flute in revolutionary literature.

From 1938 to 1947, Guo Moruo's poetry, prose, essays, literary criticism and other literary works were published in *Xinhua Daily*. If we connect them with the drama creation in this period, we will find that Guo Moruo's creation in *Xinhua Daily* reflects the literary blowout phenomenon in this period. Works representing important literary achievements, such as "Battle Voice", "Feather Book Collection", "Tangdi Flower", "Tiger Charm", "Gao Jianli", "Peacock Gallbladder", "Quyuan", "Pujian Collection", "Nanguancao" and "Past and Present Collection", are concentrated in this period, and these are basically written for the mission of publicity or revolution.

When the Southern Anhui Incident broke out in early 1941, Zhou Enlai presided over the activities of "Commemorating Guo Moruo's 50th Birthday

and 25th Anniversary of Creation", with Xinhua Daily as the main position. In addition to the grand exhibition of Guo Moruo's works and works, the commemorative party also launched his historical drama "The Flower of Tangdi". On December 7, the fourth edition of Xinhua Daily published a special issue of "The Flower of Tangdi" drama review written by Zhou Enlai. On December 14, Xinhua Daily published his prose "How do I write the flower of Tangdi". "The political atmosphere of The Flower of Tangdi is based on the theme of advocating assembly and opposing secession, which is needless to say mixed with some subjective opinions.". It is the common hope since the Republic of China and the hope of all generations since China's own history. In January 1942, the historical drama *Quyuan* was completed, and on March 10, Guo Moruo's paper *Quyuan Thought* was published. "Xinhua Daily" also opened a "special issue of Qu yuan's public performance", published "Qu yuan and King Liya" on April 3, and published poems by Guo Moruo, Dong Biwu and Huang Yanpei after May 7, which became a literary event.

On May 8, 1945, the fourth page of Xinhua Daily published a speech by Guo Moruo at the Shapingba Student Commune in Chongqing, "What kind of literature and art do we need?" The article quoted Guo as saying, "We don't need to sing the praises of the rulers or the family names. We need to sing the praises of the people. We need this kind of literature and art." He also said that literature and art should reflect and express life, and that it is the life of ordinary people, and that literature and art should serve the people. "Now is the century of the people. We oppose fascism, one-man dictatorship, individualism and aggression. Only in this way can we fulfill the responsibilities of writers and artists and meet the demands of the people."

On October 15, 2014, the General Secretary pointed out in his speech at the National Symposium on Literary and Art Work that "literary and art undertakings are important undertakings of the Party and the people." "The literary and artistic front is an important front for the Party and the people."

"Socialist literature and art, in essence, is the people's literature and art." "The people need literature and art", "literature and art need the people", "literature and art should love the people". Guo Moruo's creative ideas and practices related to Xinhua Daily during the Anti-Japanese War fully proved that he was a national singer and a reed flute of the people, because he sang the theme of the times and represented the requirements of the Party and the people for red literature and art, so he became a red writer worthy of the times.

#### Conclusion

Reporter Ai Yun published an article in Xinhua Daily in 1941 (November 15, 1941), praising Guo Moruo's "revolutionary nature", saying that he had this characteristic in his creation, research, translation and even action. Especially after the July 7th Incident, "he roared to the whole country to call on the Chinese people to fight against Japan, and roared to the whole world to expose the enemy's crimes."

Mr. Guo Moruo's trumpet spirit is essentially the spirit of shouting for national salvation, the revolutionary spirit of pleading for the people, and the democratic spirit of opposing autocracy. Many articles in Xinhua Daily became an important part of the anti-Japanese policy and red theory of the Communist Party of China during this period. "Reed Flute" literature is a revolutionary literature created by Mr. Guo Moruo for the national struggle and liberation, a genius creation for the needs of the people, and a red discourse crystallization reflecting the Party's literary policy and revolutionary literary concept.

#### Conflict of Interest

The author declares that he has no conflicts of interest to this work.

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