

Visual Writing of the Long March Spirit — Taking the Slogan Cartoons of the Gannan Soviet Area as an Example

Yao Tong*

East China University of Technology, Fuzhou, Jiangxi, China

**Author to whom correspondence should be addressed.*

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Abstract: As the core hinterland of the Central Soviet Area and the origin of the main Long March of the Central Red Army, the Gannan area retains a large number of red slogan cartoons. These visual works are the popular propaganda media formed by the Red Army and the Soviet masses in the process of revolutionary practice. Compared with the abstract narrative of written historical materials, the local artistic expression techniques and intuitive and popular picture language of slogan cartoons truly show the actual situation of the struggle in the Soviet area before and after the Long March, and transform the abstract Long March spirit into a visual image that can be intuitively felt and practically understood. This article takes the existing Soviet slogan cartoon remains in Gannan as an analysis sample, combined with the creative practice of representative art creators in the Soviet area, from the context of the work, the logic of expression, the spiritual core, and the contemporary value. The four dimensions are discussed, and the specific analysis of how the slogan cartoon reproduces the spirit of the Long March by means of picture composition, image shaping, and graphic collocation. Based on the current realistic dilemma faced by the inheritance of red culture, this paper explores the activation path that conforms to the law of communication in the new era, and provides practical reference for the concrete dissemination of the Long March spirit and the protective development of red literary and artistic resources in the Soviet area.

Keywords: Gannan Soviet Area; Slogan comics; Long March spirit; Red visual culture; Spiritual inheritance

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1. Introduction

The Long March spirit is the spiritual treasure formed by the Communist Party of China in the extremely difficult revolutionary practice, and it is an important part of the spiritual pedigree of the Chinese Communists. In 1934, the Central Red Army set out from Yudu, Gannan, and started the Long March for 25,000 miles. The victory of this strategic transfer depended on the strong internal force of tenacious

struggle, and more on the solid mass foundation and firm revolutionary ideals and beliefs in the Soviet area. As the starting point of the Long March, the Gannan Soviet Area has the most life-oriented and mass-oriented slogan cartoons in all kinds of red remains. It is a visual historical material that witnesses the history of the Long March and carries the spirit of the Long March. During the construction of the Soviet area, the general literacy rate of the rural people in southern Jiangxi was low, and traditional written documents were difficult for the bottom people to access. In order to break the propaganda barriers, the Red Army propaganda team and the Soviet literary and artistic workers, based on the local folk masses, transformed the revolutionary struggle goals and ideals and beliefs into slogan cartoons. This way of propaganda jumped out of theoretical propaganda and used the local language to realize the artistic dissemination of revolutionary ideas. Historical practice has proved that the slogan cartoons in the Soviet area are not only a propaganda tool for wartime mobilization, but also an artistic carrier to record the military and civilian spirit of the Soviet area and retain the spiritual core of the Long March. The current academic research on the Long March spirit mainly focuses on the historical context, the definition of spiritual connotation, and the interpretation of the value of the macro era. The research on the red culture of the Gannan Soviet Area focuses more on the protection of cultural relics, the development of cultural tourism, and the historical facts of the party's history. There is a common shortcoming in the existing research, that is, visual remains such as slogan cartoons are less used as the entry point to interpret the concrete expression of the Long March spirit through picture details, artistic techniques, and creative context, ignoring the unique role of visual texts in spiritual reproduction. A large number of high-quality Soviet cartoons still remain at the level of cultural relics records, and the spiritual connotation of the Long March carried by them has not been fully explored. Based on this, this paper takes the overall remains of the slogan cartoons handed down from the Soviet area in southern Jiangxi as the research sample, combines the creative characteristics of the art creators in the Soviet area, adopts the method of close reading of the text, cluster analysis of the theme, and historical textual research, and relies on the background of the work creation and the common characteristics of the picture. The representation of the slogan cartoons on the Long March spirit is analyzed concretely, and the targeted activation path is proposed in combination with the current inheritance status, so that the research on the Long March spirit can be carried out to specific works of art.

2. The generation context and artistic overview of slogan cartoons in Gannan Soviet Area

The emergence and popularization of slogan cartoons in the Gannan Soviet Area is the result of multiple factors. Different from professional artistic creation, this kind of work was born in the fire of war and served the revolutionary struggle, with distinct wartime, mass, and local characteristics. The slogan cartoons from the eve of the Long March to the early stage of the Long March are more directly in line with the struggle situation of strategic transfer. They truly reflect the spiritual state of the Soviet military and civilians who rushed to the Long March and fought bravely, laying a foundation for the concrete reproduction of the Long March spirit.

2.1. Generation background of slogan cartoon in Gannan Soviet Area

From 1929 to 1934, the Central Soviet Area entered a critical stage of rapid development and anti-encirclement and suppression. Gannan, as the core Soviet Area, has always been at the forefront of the

struggle between the enemy and the enemy. In addition to military encirclement and suppression, the Kuomintang army carried out public opinion smearing at the same time, deliberately distorted the nature of the Red Army, tried to disintegrate the trust of the masses in the Soviet area in the Red Army, and shook the revolutionary foundation of the Soviet area. In the face of the severe situation of public opinion, the Soviet Area urgently needs efficient and popular propaganda methods with wide coverage to break the demagoguery of reactionary public opinion. In 1931, the Chinese Soviet Republic and the Political Department of the Red Army successively issued propaganda work requirements, advocating the popularization of popular pictorials and picture propaganda in the Soviet area, improving the cognitive level of workers and peasants, and strengthening the grassroots mobilization ability. Compared with text slogans, comics are intuitive and easy to understand, with strong memory points and fast transmission speed, and they can understand the connotation without literacy. After the main force of the Central Red Army withdrew from Gannan in October 1934 to begin the Long March, the creation and dissemination of local slogan cartoons were mainly continued by the left-behind Red Army, local guerrillas, and grassroots Soviet workers. In modern times, Gannan was located at the junction of Jiangxi, Fujian, Guangdong, and Hunan. The mountainous area was blocked, and the traffic was blocked. The development of the economy, culture, and education was lagging behind. The majority of poor farmers were generally illiterate and could not understand the written revolutionary program and policy provisions. Simple oral preaching has a limited scope of dissemination and a short retention time, and it is difficult to form a continuous ideological influence. At the same time, visual arts such as New Year paintings, murals, door gods, and folk paintings have long been popular among the people in Gannan. Local people are accustomed to understanding content and receiving information through pictures, and their acceptance of visual arts is much higher than that of text. During the period of the Soviet Area, the Party attached great importance to propaganda work at the grass-roots level, set up propaganda teams, pictorial newspapers, and art groups in the Red Army troops and the Soviet government at all levels, absorbed folk painters, progressive youth, and literacy fighters to participate in the creation, and built a popular art team rooted at the grass-roots level. This team does not pursue professional artistic techniques; with “propaganda effectiveness” as the core goal, it goes deep into the field, rural courtyards, battlefield camps, and creates local materials. On the eve of the Long March, the pace of publicity work accelerated, and literary and art workers simplified the creative process. They used residential walls, wild rock walls, door panels, and utensils as carriers to quickly draw a large number of slogan cartoons. Ordinary soldiers and grassroots cadres also took the initiative to participate in copying, drawing, and explaining, so that slogan cartoons changed from professional creation to revolutionary practice with the participation of the whole people. The number of slogan cartoons has increased significantly, the themes have been enriched, and a large number of verifiable and researchable physical works have been retained. Hu Shijian is the backbone of the Red Army’s propaganda team. He has long been deeply engaged in art propaganda in various parts of southern Jiangxi, mainly focusing on wall comics and revolutionary theme paintings. He is good at using distinctive visual symbols to convey revolutionary beliefs, and has created a large number of anti-“encirclement and suppression” and Long March mobilization works. As a young Red Army literary fighter, Chen Jing participated in the creation of Soviet pictorials and street comics. He was good at depicting the enemy’s state and depicting military-civilian relations with the method of image comparison. In addition, a large number of Gannan local folk painters were inspired by the revolution to join the creative team, and the traditional techniques of local New Year paintings and murals were integrated into the red propaganda creation, becoming an important force in

the localization of slogan cartoons. In addition to the full-time creators, the collective creation carried out by the company's propaganda team and the grassroots Soviet literary and artistic group is also the main part of the existing remains.

2.2. The artistic characteristics and communication forms of slogan cartoons in Gannan Soviet Area

Restricted by wartime conditions, creative subjects and audience groups, the slogan cartoons in the Gannan Soviet Area have no exquisite painting techniques and complex composition design. The whole presents the artistic characteristics of simple brushwork, exaggerated modeling, distinct theme, and strong contrast. The core is "to express meaning in form and serve revolution." Remove all irrelevant elements from the composition, and all the picture content highlights the revolutionary theme; the exaggerated contrast in the modeling method deliberately distinguishes the image of the enemy, and strengthens the opposite relationship between good and evil, oppression and resistance; the colors are mainly red, black, and white. Red symbolizes the revolutionary belief and the power of the Red Army. Black and white have strong visual impact and high recognition. From the morphological point of view, the Gannan slogan cartoon has formed a mature graphic mode. The mainstream is the form of "picture auxiliary text" with pictures and independent text slogans. It takes short revolutionary slogans as the core, matches auxiliary pictures, and explains the connotation of words with pictures^[1]. In addition, a small number of works try to combine text strokes with revolutionary symbols and characters to achieve deep integration of pictures and texts; at the same time, pure comics and plain text slogans also account for a certain proportion of the remains. This kind of art form does not seek exquisite techniques, but it is easy to understand and directly hits the hearts of the people. The biggest feature of the spread of slogan cartoons in the Gannan Soviet Area is life-oriented, no threshold, and full coverage. Propaganda carriers are not limited to one pattern. The external walls of rural houses, the rock walls of ancestral halls, field fences, farm tools and furniture, and leaflets are all creative positions, all over the production and living scenes of the masses in the Soviet area. The communication scene runs through the whole process of daily work, rural assembly, soldier training and mass support, forming an immersive red propaganda atmosphere^[2].

2.3. The subject classification and existing situation of slogan cartoons in the Gannan Soviet Area

Combined with the existing physical remains in the whole region of Gannan, the theme of slogan cartoons closely fits the revolutionary struggle before and after the Long March, which can be divided into four categories, covering the core dimensions of the Long March spirit. First, the belief adheres to the class, conveys communist beliefs with red symbols and revolutionary images, and strengthens the confidence of military and civilian struggles; the second is the class of struggle criticism, which depicts the decadent nature of the reactionary forces and awakens the masses' consciousness of resistance. The third is the military and civilian concentric class, showing the fish-water relationship of the Red Army loving the people and the masses supporting the army; the fourth is to mobilize, forge ahead, publicize anti-"encirclement and suppression," go north to resist Japan, and transfer strategic tasks, and encourage the military and civilians to overcome difficulties and move forward bravely. The four types of themes complement each other and together constitute a complete visual system that reproduces the spirit of the Long March. Gannan is one of the areas with the most abundant slogan cartoon remains in the Central Soviet Area of China. There are

hundreds of visual remains of hand-painted slogan cartoons and murals, with a large number of text slogans. The sequence of remains is complete, and the subject coverage is comprehensive, which clearly shows the historical context of the preparation of the Long March, the strategic transfer, and the adherence of the Soviet Area. Works of different themes have different emphases: works of faith and mobilization are mostly concentrated in the preparatory stage of the Long March, and works of struggle and criticism and military and civilian concentricity run through the whole process from the agrarian revolution to the early stage of the Long March. At present, most of the representative works with good appearance are collected in red museums and memorial halls in southern Jiangxi, and a large number of original wall and rock wall works are preserved in the old site of rural revolution. The historical value of the whole remains is outstanding, but some of the original works in the field have been exposed to the natural environment for a long time. Affected by weathering and rainwater erosion, there are problems such as fading, damage, and blurred pictures. In addition, the human impact brought about by rural infrastructure and residential renovation has put great pressure on physical protection. It is urgent to carry out systematic protection and activation utilization ^[3].

3. Visual writing of the Long March spirit in the slogan cartoons of the Gannan Soviet Area

The core connotation of the Long March spirit includes unswerving ideals and beliefs, indomitable struggle character, military and civilian unity strength, and realistic innovation background. These abstract spiritual qualities are fully realized through unified character modeling, picture composition, graphic matching, and image comparison in the overall creation of slogan cartoons in the Gannan Soviet Area. This chapter takes the four major theme clusters as the analysis object, combines the creator's artistic style and creative thinking, starts with the common characteristics of the picture, and concretely analyzes how the slogan cartoon realizes the visual reproduction of the Long March spirit.

3.1. Stick to the original intention of the revolution with red symbols

Firm ideals and beliefs are the soul of the Long March spirit, and also the core support for the Red Army to stick to the struggle in the dilemma of the disparity between the enemy and our forces and the unknown road ahead. On the eve of the Long March, the struggle situation in the Soviet area was extremely severe. The literary and artistic workers in the Soviet area created a large number of cartoons with slogans of faith and persistence, which visually conveyed the firm belief that "revolution will win and the Red Army will win" and consolidated the ideological foundation of the army and the people. On the eve of the Long March, a large number of thematic cartoon clusters with red flags as the core visual symbols emerged across Gannan, which is also the mainstream creative theme of literary and artistic propaganda creators ^[4]. The composition of such works is generally concise, eliminating redundant decoration, and using the flying red flag as the main body of the picture, with colloquial slogans such as "Long live the success of the revolution" and "Follow the Red Army." In the local aesthetic context of Gannan, the red flag is no longer a simple decorative pattern, but a concrete embodiment of revolutionary belief, the hope of the Red Army and the way out of the nation. Combined with the context of the times, the Kuomintang's heavy military pressure at that time, the Soviet anti-"encirclement and suppression" wars were under pressure one after another, and the revolutionary situation was in jeopardy. The banner cartoons distributed on the rural walls and rock walls convey the belief

with intuitive visual language. No matter how difficult the situation is, the revolutionary belief will never fade, and the revolutionary cause will eventually lead to victory. The flag's high-spirited visual posture has become a collective portrayal of the long march spirit's adherence to the original heart and unswerving belief. Compared with the abstract records of written historical materials, this kind of work transformed the grand revolutionary belief into a visual image that can be seen and felt by the masses, and continuously encouraged the military and civilians in the Soviet area to stick to the position, break through the encirclement, and go to the Long March.

3.2. Comparative composition reproduces the character of overcoming difficulties

It is the most distinctive practical background of the Long March spirit, which is not afraid of hardships and dangers, indomitable, daring to fight and daring to win. The Central Red Army embarked on the Long March from Gannan, and faced multiple tests of enemy siege, extreme shortage of materials, and harsh natural environment. This struggle character of overcoming difficulties was completely recorded in the cartoon cluster of struggle criticism slogans in the Soviet area. The creators represented by Chen Jing are good at using the strong contrast of the image, state, and situation of the enemy and the enemy, and intuitively highlight the spiritual characteristics of the Red Army's hard struggle and tenacious struggle. Anti-warlords and anti-oppression are the core themes of such works. The series of works generally adopts the creative ideas of partition composition and opposition between good and evil. On one side of the picture, the image of the Kuomintang warlords and reactionary forces is depicted. The characters are bloated and skewed, with an apathetic and lazy look, luxurious clothing, and dotted with gold and silver utensils, so as to depict the decadent nature of the reactionary class's desire for pleasure and squeezing the people. On the other side of the picture, the image of the Red Army soldiers and the masses of workers and peasants is shaped. The characters are upright and resolute, with firm and resolute eyes, simple and thin clothes, strict and upright posture, showing the spirit of strict discipline and high fighting spirit. At the bottom of the picture, straight white slogans such as "warlords oppress workers and peasants, and the Red Army liberates the masses" are commonly used to achieve graphic echoes and distinct themes. From the details of the creation, it can be seen that the creative group of this theme deliberately weakens professional painting techniques, focuses on strengthening the visual contrast of the characters' demeanor and posture, and highlights the great difference in the mental state of the two armies with the simplest picture language. On the eve of the Long March, the Red Army was short of materials and backward in equipment, but it always maintained the spirit of perseverance and brave struggle. The Kuomintang army was well-equipped and well-stocked, but decadent and lost popular support. This kind of cartoon cluster truly restores the difficult situation of the anti-encirclement and suppression struggle in the Soviet area, and vividly reproduces the hard struggle spirit of the Red Army, which is not afraid of strong enemies, not afraid of hardships and dangers, and indomitable. It is this character of facing difficulties and daring to fight that supports the Red Army in breaking through the layers of blockade and completing the great strategic transfer of the Long March ^[5].

3.3. Lifelike scenes interpret the spirit of military-civilian unity

The unity of the military and the people, rooted in the people, and selfless dedication are the fundamental guarantee for the victory of the Long March, and also the indispensable core connotation of the Long March spirit. The victory of the Long March is essentially the victory of the people's strength. Gannan, as the origin of the Long March, the masses of the Soviet area made every effort to join the army and support the

Red Army, forming an unbreakable military and civilian fish and water situation. The military and civilian concentric comics cluster is mostly based on the daily production and life scenes in the countryside. Many works are jointly created by the Red Army literary fighters and local folk painters. The local flavor is strong, which truly reproduces the moving picture of the military and civilian concentric and united struggle. These kinds of works mainly include daily life scenes such as field work, neighborhood getting along, material assistance, etc., and the picture atmosphere is warm and simple. The common content is that the Red Army takes the initiative to help poor farmers harvest their work, repair their houses, be modest and simple, and practice the Red Army's fine style of loving the people; the local people took the initiative to deliver tea and dry food for the soldiers, and the children surrounded the soldiers and got along well with nature. This kind of work restores the real relationship between the army and the people in the Soviet area with life scenes. The agrarian revolution gave the poor people in southern Jiangxi their land and new life. The masses supported the Red Army and supported the revolution from their hearts. The Red Army has always adhered to the mass line, serving the people and protecting the interests of the people. It was this two-way watch and help that united the Soviet area into an indestructible mass force. On the eve of the Long March, the people of Gannan actively participated in the army, donated grain and materials, built roads and bridges, and escorted the Red Army, providing solid human and material support for the victory of the Long March. The works of the whole theme intuitively reproduce the core essence of the Long March spirit rooted in the masses, the unity of the military and the people, and selfless dedication ^[6].

3.4. Localization reform highlights the characteristics of keeping pace with the times

Seeking truth from facts, basing on reality, and innovating and breaking through are important connotations of the Long March spirit and the key to the party's leadership of the revolution. Throughout the creation practice of all slogan cartoons in the Gannan Soviet Area, the localization transformation of the whole art form and propaganda ideas is the concentrated embodiment of the party's foothold in Gannan reality, meeting the needs of the masses, and innovating revolutionary propaganda, which fully demonstrates the enterprising spirit of seeking truth and pragmatism and keeping pace with the times. The propaganda team of the Soviet area did not copy the creative mode of urban literature and art and professional pictorials, but carried out innovation in combination with the regional characteristics of Gannan. On the one hand, the adaptation of the cognitive level of the masses to transform the artistic language: the local people are accustomed to the visual form of folk murals and New Year paintings. The creators abandon the complex political symbols and obscure composition, follow the familiar modeling logic, color system and picture paradigm of the masses, and use the anthropomorphic and straightforward expression techniques to interpret the revolutionary themes of anti-imperialist, anti-oppression, and salvation, which greatly reduces the threshold of understanding the propaganda content; on the other hand, following the revolutionary situation, the creative content is dynamically adjusted: from the theme of early agrarian revolution and regime construction to the theme of anti-encirclement and suppression in the middle period, and then to the theme of northward anti-Japanese and strategic mobilization before and after the Long March, the creative theme of slogan cartoons has always been in line with the task of the times, so as to change from time to time and create on demand. In terms of the composition of the creative team, full-time Red Army propagandists, progressive youth, and local folk painters cooperate with each other to learn from each other. Literary and artistic soldiers grasp the direction of revolutionary propaganda, and folk painters control local aesthetics and painting techniques ^[7]. The

combination of the two makes red propaganda really take root at the grassroots level. This creative idea of adapting to local conditions and advancing with the times jumped out of the dogmatic and formal propaganda misunderstandings, and perfectly interpreted the enterprising character of seeking truth from facts, pioneering and innovative, and seeking truth and pragmatism in the spirit of the Long March. This also made the Soviet slogan cartoons become an excellent example of the popularization and localization of modern red literature and art.

4. The historical value and inheritance path of the Long March spirit

The slogan cartoon of the Gannan Soviet Area is an original red cultural heritage carrying the spirit of the Long March, and an important spiritual link connecting the history of the Long March and the Long March road in the new era. These visual works with local temperature and war marks are different from standardized red historical materials. With real picture details, vivid revolutionary scenes, and simple spiritual expressions, the spirit of the Long March can be felt. Based on the new era, digging deep into its historical, educational, and cultural values and getting rid of the current inheritance dilemma can make the traditional red relics continue to rejuvenate and realize the continuation of the Long March spirit from generation to generation.

4.1. The new era value of the Long March spirit

The existing historical materials of the Long March are mainly written narratives, oral records, and artifacts, while the slogan cartoons of the Gannan Soviet Area are large-scale local visual historical materials. The historical materials of the text have been collated and edited in the later period, with a certain narrative processing color, and the slogan cartoon is the real-time creation in the war. The details of the picture, the characters, and the propaganda discourse are all the true records of the original appearance of the times. All kinds of theme works completely retained the social style, military and civilian mentality, and struggle situation of the Soviet area on the eve of the Long March, and filled the blank of the visual historical materials of the Long March. This originality, authenticity, and uniqueness make slogan cartoons the core physical basis for textual research on the history of the Long March and interpretation of the spirit of the Long March, and provide irreplaceable visual support for the study of red history. In the new era, there are many problems in red education, such as more theoretical preaching, fewer concrete cases, and weak emotional resonance. The slogan cartoons in the Gannan Soviet Area are high-quality immersive educational resources. Compared with abstract theoretical preaching, slogan cartoon clusters of different themes can make the audience truly feel the difficult course of the Long March and the noble character of their predecessors with intuitive pictures, real stories, and vivid details. By appreciating the works of similar subjects, interpreting the connotation of the picture, and restoring the creative story, young people, party members, and cadres can jump out of empty theoretical cognition and truly understand the true connotation of ideals and beliefs, hard work, and military and civilian unity^[8]. In ideological and political education, party history learning and red research, teaching with slogan cartoons as the starting point can effectively enhance the appeal and penetration, and guide the audience in the new era to inherit the spirit of the Long March and adhere to the original mission. The slogan cartoon of the Gannan Soviet Area is a model of localization and popularization innovation of Chinese red literature and art. Based on local aesthetics, he broke the elite limitations of traditional literature and art, and constructed a red literary and artistic paradigm

rooted in the grassroots and serving the people.

4.2. The existing dilemma of the inheritance and promotion of slogan cartoons in Gannan Soviet Area

At present, the public and the academic community's understanding of slogan cartoons generally stays on the surface of "red cultural relics." Most of them simply introduce the picture and age of the works, and rarely combine the common characteristics of the picture, the creative context, and the historical background to dig deep into the Long March spirit it carries. Most of the propaganda and research only talk about the appearance of the works, not about the spiritual core; only about the historical appearance, not about the logic of spiritual reproduction, which leads to the spiritual value of all kinds of works not being fully released, and the inner relationship between the works and the spirit of the Long March has not been fully explained. At present, the spread of slogan cartoons mainly relies on traditional forms such as offline static exhibitions of memorial halls, written records of party history documents, and offline propaganda. The communication channels are narrow, the form is single, and the interest is insufficient. In the new era, young audiences prefer short videos, immersive experiences, and interactive communication. The traditional static display mode is difficult to adapt to the youth's aesthetic and reception habits, resulting in high-quality red works and a deep Long March spirit. It is difficult to enter the youth group, and the vitality of the era is insufficient^[9].

4.3. The innovative inheritance path of the Long March spirit of slogan comics in the new era

Carry out a fine census of the slogan cartoon remains in Gannan, register the location, take pictures, file details, and record the status of all the original works, build a complete digital resource database, and realize the permanent retention of all the remains. Implement a hierarchical protection mechanism, include representative works with intact appearance and outstanding historical value into the list of key cultural relics protection, and carry out professional restoration and constant temperature collection protection; normalized maintenance of anti-weathering and anti-stripping of rural wall and rock wall remains should be carried out, and the protection of remains should be included in the protection plan of rural revitalization and ancient residential buildings, so as to eliminate man-made damage and maintain the original carrier of the Long March spirit. Relying on the research institutions of party history and the academic resources of colleges and universities, this paper carries out special research on the four theme clusters of slogan cartoons in Gannan, interprets the creative background, picture artistic techniques, and spiritual core, and sorts out the spiritual dimensions of the Long March corresponding to different themes. It compiles popular reading books, research manuals, and academic achievements with theme classification as the core, and replaces theoretical interpretation with the model of "one type of work, one history, one spirit," so that the spirit of the Long March can take root through visual relics and enhance the accuracy and depth of spiritual interpretation. Based on new media communication, create lightweight, concrete, and young communication content. The case system of classic slogan cartoons in the Gannan Soviet Area is incorporated into the ideological and political classroom of primary and secondary schools and the education course of Party history learning in colleges and universities, so as to create a characteristic course of "work appreciation + historical interpretation + spiritual perception." Carry out activities such as campus hand-painted red comics, red comic storytelling, and work research and practice, so that young people can intuitively understand the spirit of the Long March in observation, copying, narration, and perception. Relying on the Gannan Red Research Base, people will create a slogan comic theme research route, visit the original remains on the spot, realize the red

education of the unity of knowledge and action, and promote the inheritance of the Long March spirit from generation to generation. Dig deep into the local art characteristics of slogan cartoons, extract classic visual symbols and picture elements, and integrate them into the construction of red scenic spots, the creation of rural cultural tourism, and the development of cultural and creative products. Build a slogan comic theme corridor, reprint landscape, art exhibition hall, and create a characteristic red cultural tourism card scene. Develop lightweight cultural and creative products such as cartoon reproduction posters, cultural and creative ornaments, and popular science manuals, so that red works and the Long March spirit can enter the daily life of the public, realize spiritual infiltration in the cultural tourism experience, and broaden the social communication boundary of the Long March spirit ^[10].

5. Conclusion

The slogan cartoons in the Gannan Soviet Area are the precious visual heritage preserved in the years of the Long March. Different from abstract theoretical narratives and written historical materials, these works of art rooted in the countryside and derived from revolutionary practice reproduce the great Long March spirit in an all-round way with simple pictures, real scenes, and straightforward expressions. Through the close reading and analysis of the four theme clusters of slogan cartoons in the Gannan Soviet Area, it can be found that the works of faith persistence, struggle criticism, military and civilian concentricity, and mobilization and progress are transformed from the four dimensions of ideal and belief, hard struggle, military and civilian concentricity, and realistic innovation. The abstract Long March spirit is transformed into a visual and sensible image, which truly records the spiritual outlook of the military and civilians in the Soviet Area on the eve of the Long March and the early stage of the Long March, and plays an irreplaceable role in the cohesion of the revolution and the strategic breakthrough. Full-time creators such as Hu Shijian and Chen Jing in the Soviet Area, together with folk painters and collective creative teams, jointly promoted the development of this kind of red visual art, and also made the Long March spirit widely spread with the help of popular art. In the new era and new journey, people should deeply cultivate the spiritual value of slogan cartoons in Gannan Soviet Area, activate and inherit the spirit of the Long March with visual relics as the starting point, so that the public, especially the youth group, can truly understand the Long March, empathize with history, inherit the original intention, and draw from the spirit of the Great Long March. The spiritual strength of overcoming difficulties, marching bravely, and shouldering hard work injects a steady stream of red power into the great journey of national rejuvenation in the new era.

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