

## What Happened to Liu Shaoqi During Cultural Revolution of China:

### The Creation of a Political Enemy in the Comic

Xiaolei Qiu

From 1966 to 1976, the Great Cultural Revolution in China, launched by Chairman Mao and followed by his advocates, had an enormous political influence on power shifts in the communist party and popular effects among the people in state. During the upheaval, Mao put emphasis on artistic creation as a significant propaganda of class antagonism. Banners, posters, graffiti, comics, and other paintings with revolutionary slogans became visual strategies for propaganda. My study took *Swearing to Topple Liu Shaoqi* as the analytical object, a comic book published in 1967 by Branch Press of a revolutionary headquarter whose author now is untraceable. Liu Shaoqi was designated by Chairman Mao as his successor and once became the second powerful figure in the party. However, he was targeted as the betrayer and destroyer during the revolution. He was denounced both by the key members of the party and people, regardless of his effort and work for the state. After sufferings and tortures, he died of illness without medicine under the party's surveillance. By sorting the images and panels, analyzing the perspective construction, the dehumanized characters, and taking historical icons, meaning ambiguities, vectors, as well as background into account, I tried to provide readers with a clear presentation on how the politics conveys its ideology to the mass and how a political enemy is shaped under totalitarianism. Not so common as other forms are, comic creation depicts in detail on how multifaceted ideological enemies were conceived and produced to educate people in revolutionary propaganda.