

Good example of essay on chinese cultural revolution propaganda art

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Propaganda in China by the ruling party, Communist Party of China (CCP) can be traced back to the talk held in 1942 by Mao Zedong, in the Rectification Movement. The talk was the beginning of a new political era as the party adopted a propaganda ideology which would become their key campaign mechanism. The propaganda mechanism, which was borrowed from the Nazi and the soviet among other totalitarian states, became the party's major control system (Min, 2003). The CCP party in accommodating the propaganda ideology employed various thought techniques which included construction of role models, mass mobilization initiatives, creating ideology monitors and the control of the media and the education system. In the spread of propaganda, the Chinese government used every available mean of communication including electronic, print media, art and cultural arts like music and memorizing verses as well as inclusion of such teachings in classes. These marked the beginning of the propaganda ideology that dominated Chinese politics.

The Chinese politics have used art and literature in the propagation of the correct behavior and thought. Art and literature were used to teach the people of the republic of China on what was right and wrong. Specifically, the government used posters as a key medium of exchange between leadership and the people. As these means of communication reached its peak, the best artists were employed to visualize the political trends and force its interpretation of reality and aesthetics on the population. The extent of the use of these art posters exceeded the use in offices and factories to the houses and dormitories (Min, 2003). Given the illiteracy level in China, the government was able to pass the message subconsciously. The posters were

meant to educate the people as well as show how life is at the present and also how it ought to be. They were designed in such a way that they stressed on the positives and hide the negatives.

The propaganda posters supported by the government had politically inspired slogans. They were put up in the streets and major public places. The intention was to pass the message across all classes in the republic to the extent of being turned to stamps. They were meant to pass the message of correct behavior as intended by the government. Mostly consisting of peasants, soldiers and workers, the posters were symbolizing the communist cause of rebuilding the country of China. Portrayed as energetic individuals, the government was stressing the importance of sacrificing one's life for the good of the public. Additionally, they represented the strong and healthy productive classes the state wanted to propagate (Min, 2003). Men and women were not distinguished on gender basis since they were all portrayed with masculine bodies such that they looked like super persons. Their dressing code also reflected the party's recommended and thought of as appropriate.

The leaders of the Chinese republic at one time took over the propaganda posters by occupying a central place. Notably, Chairman Mao Zedong posed in posters with political inspired slogans which called him Great teacher, leader, Helmsman and also as the Supreme Commander. As seen in the posters, the leader was portrayed in red or warm tone paints that symbolically represented him as the primary source of light to illuminate to the people who looked at him. His involvement in every sector of the economy was convincing enough to the people that they were supposed to

work for the achievement of the party goals. The inclusion of his portrait in every home, office and factory stressed his central role in the Chinese leadership.

Mao Zedong held a forum in May 1942 where he gave a talk on the role of literature and art in his country. The central points in his speech were; art should focus and reflect on the life of the working class on the other hand, it should serve politics and the advancement of the socialism ideology in China (Mao, 1960). This was later portrayed in the artistic posters in literature through songs, dances and films even in the modern era. Preaching of a revolutionary culture, Mao scolded artists for neglecting party workers such as the army, workers and peasants. Consequently, the artists resulted in painting posters that showed Mao on various socialist activities and with different workers. The public was influenced by the posters as was intended, and they emulated the government approved model soldiers and workers. As intended by the government, the artists delivered the posters that aligned with the party policy. The political influenced posters were simple, grabbed the public attention, and conveyed the intended message of educating people on the political policies and ideologies of the communist party (Mao, 1960). The party perceived itself as the spokesman of the people and therefore believed that artistic models should serve political interests of the party. The propaganda posters, therefore, were a representative of Mao's expectation of revolutionary art which demanded a unity of content and form, revolutionary political content, politics and art, and the perfect artistic form possible.

Works Cited

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