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**CONSTRUCTION OF NEW COUNTRY IMAGE THROUGH FILM MEDIA:
CHINESE FILMS FROM 1949 TO 1978**

This article analyzes the film producer groups in mainland China from 1949 to 1978, and explores the social, political, and economic roots behind the text. It involves 30 films and 45 filmmakers.

The academic significance of this article is to analyze the historical film narrative to explain the deep-seated reasons for the critical-affirmative-critical process of film narrative after the founding of New China. The most important reason is the political needs. The practical significance is to provide a reference for film producers in a narrative direction. More complex social backgrounds must be considered.

This article mainly studies the common social attributes of film producers through their group-research. At the same time, a structuralist film narratology approach was used. For example, the methods of Propp, Todorov, Strauss, and Grams. Analyze the social structural features behind the film narrative from different aspects.

The conclusion of the study is that film narrative completes the construction of a national image by establishing the core position of the Communist Party in the establishment of a new country. After the founding of New China, the legitimacy of the Communist Party of China needs to be widely recognized by society. The film medium was a form of communication that was well suited to the conditions at the time. The supreme ruler hopes to quickly build a common imagination of the country's image through the repeated narration of the film. The value of the research is to analyze the film narrative for the first time by analyzing the group characteristics of the film producers themselves.

Key words: national image, media, cinematography, communist party, China.

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**Киноиндустрия арқылы елдің жаңа имиджін құру:
1949 жылдан 1978 жылға дейінгі Қытай фильмдері**

Ғылыми мақалада отыз жылдың ішінде Қытайдың құрлықтық бөлігінде кинопродюсерлер тобының қызметінің коммуникативті, әлеуметтік, саяси және экономикалық факторлары талданады. Зерттеу нысаны кино кітапханасы (30 фильм), сонымен бірге шығармашылық шеберхана және режиссерлердің авторлық көзқарасы болды.

Мақаланың мақсаты XX ғасырдың ортасындағы құрлықтық Қытай киносының ерекшелігін, идеялық және көркемдік мазмұнын зерттеу. Авторлар кинематографияның тарихи мәнін талдай отырып, жаңа Қытайда жұмыс істейтін сыни дискурстың негізгі түсініктерін сипаттайды. Сол кезеңдегі киноның өзіндік тұжырымдамасын қалыптастырудың себептері мен алғышарттарының арасында авторлар саяси және идеологиялық қажеттіліктер мен жағдайларды атап көрсетеді.

Бұл мақалада негізінен топтық зерттеу арқылы фильм продюсерлерінің ортақ әлеуметтік белгілері зерттелген. Сонымен бірге құрылымдық тұрғыдан фильмнің нарратологиялық тәсілі қолданылды (Зерттеудің әдіснамалық базасында Дж. Пропп, С. Тодоров, Клод Леви-Стросс және басқалары келтірілген).

Зерттеудің практикалық маңыздылығы коммуникацияның әлеуметтік негіздерін, атап айтқанда кинематографиялық құрылымы мен әлеуметтік проблемаларды баяндауды прагматикалық зерттеу саласында жатыр. Авторлар ұлттық және мемлекеттік имидж белгілерінің қосылуын, Қытай Коммунистік партиясының жаңа ел құрудағы негізгі ұстанымын фильмдер баяндауында түсінеді. Жаңа Қытай құрылғаннан кейін, Қытай Коммунистік партиясының заңдылығын қоғам мойындауы керек еді, ал кинематографиялық орта, бұқаралық ақпарат құралдары жаңа мемлекеттің құрылысында коммунистік партияның орталық орнын бекітетін, мемлекеттің имиджін қалыптастыруды сәтті аяқтаған байланыс нысаны болды.

Түйін сөздер: ұлттық имидж, БАҚ, кинематография, коммунистік партия, Қытай.

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Построение нового имиджа страны через киноиндустрию: китайские фильмы (1949-1978)

В научной статье анализируются коммуникативные, социальные, политические и экономические факторы деятельности группы кинопродюсеров континентальной части Китая за тридцатилетний период. Предметом исследования стала кинотека (30 фильмов), а также творческая мастерская и авторское видение режиссеров.

Цель статьи изучить специфику, идеологический и художественный контекст кинематографа континентального Китая середины XX столетия. Авторы, интерполируя исторический контекст кинематографии, описывают основные концепты критического дискурса, действующего в новом Китае. Среди причин и предпосылок формирования своеобразной концепции кинематографа того периода авторы называют политические и идеологические потребности и условия. Авторы фокусируют исследовательский интерес на социальной атрибутике киноиндустрии, используя структурализм, анализирующий общество и культуру через лингвистические модели, структурную кинематографическую нарратологию. В методологической базе исследования представлены методы Я. Проппа, Ц. Тодорова, Клода Леви-Стросса и др.

Практическая значимость исследования лежит в сфере прагматического изучения социальных фонов коммуникации, в частности кинематографической структуры и нарративизации социальных проблем. Авторы приходят к пониманию включенности признаков национального и государственного имиджа, основной позиции Коммунистической партии Китая в создании новой страны в повествование кинокартин. После основания Нового Китая легитимность Коммунистической партии Китая должно было признать общество, и кинематографическая среда, средства массовой информации стали как раз той формой общения, которая успешно завершила формирование образа государства, закрепив центральное место коммунистической партии в строительстве нового государства.

Ключевые слова: национальный имидж, СМИ, кинематография, коммунистическая партия, Китай.

Introduction

What the new government demanded was to change the pattern of cinema. Firstly, the private-owned enterprise would be transformed into the state-owned by the movement of transfer to public ownership; secondly, the cinema should be weakened in its commercial property and thus became a tool to promote and publicize the main ideology; the distribution way would also be changed to enlarge the audiences of cinema from the upper-middle class' media into the popular one which could enlighten the most majority of populace and therefore make a preparation for achieving the ideal of communist society; meanwhile, cinema criticism should be popularized from the intellectual into the public, which accomplished the overall reconstruction in the art level.

Literature review

Although cinema producers more or less received the consideration from party organizations after the foundation of New China and tried to make their works be included into the range of new politics (Robert Cocker, 2004), the following films whose early screening had been highly regard were criticized later to a different degree.

The Biography of Wu Xun was screened in the cinema in 1950 and received praise from audiences and some central leaders' affirmation. It was not long before this film was criticized in the article of newspapers. On May 20th, 1951, Mao Tsé-toung published an editorial in People's Daily to make an open criticism toward this film, which then aroused a critical movement covering the whole cultural field. Many people including director Sun Yu, actor Zhao Dan, Xia Yan who was responsible for literary work in Shanghai, executive vice minister in Ministry of Culture Zhou Yang (Sun Yu, 2004), even Premier Zhou Enlai who had applauded it made self-reviews. The critical movement of The Biography of Wu Xun greatly deterred the spirit of the filmmakers at that moment. The thought of wishing for no error in politics, rather than the achievement in art pervaded the whole country and thus led to formulation and conceptualization of the creation.

In terms of production subject, the above-mentioned films that underwent criticism could be grouped into two sorts: one was presented by Northeast Film Studio. Its creative ideas were affected by the former studio manager and the director of the national bureau of movie at that time Yuan Muzhi to a certain degree; the other was

from directors and scriptwriters of private-owned production company.

This group of movie makers were born in families of middle-lower class and had somewhat received cultural education. Of them, Sun Yu and Huang Zuolin once received formal education of film play in famous universities of England and America. At the time of being in England, Huang Zuolin once received the letter of George Bernard Shaw who enthusiastically encouraged him. Yuan Muzhi had been involved in film activities of Soviet Russia as the assistant of Sergei M. Eisenstein. Both of them had shot commercial films in famous film companies of Shanghai and created works which became well-known throughout the film field (Chen mao,2000). Huang Zuolin joined film activities of underground party organization in Shanghai and all the other people participated in progress activities of the left-wing and those related with it. It could be viewed that they were characteristic of particular art temperament and a group of artists who willingly devoted themselves into the career of art. Besides, they acquired lots of experience of shooting commercial films from their involvement in film play making in Shanghai and also had strived for their new conception of Nation-State.

Their representative works almost aroused sensational effect at that time and represented the main stream of contemporary creativity. Artistically, most inherited the feature of early realism of Chinese movie and portrayed the characters from middle-lower class in the city, especially from the lower class to disclose the wretch of real life and the darkness in society, which revealed combination of traditional intellectual's spirit of caring for the fate of his nation and people and traditional concepts of narrative art embodied in them (Chi Chuan,2004). The experience of shooting commercial movies for many years and living within the middle-lower class for a long time shaped their creative system with the major idea of performance and exposure. The leading character were neither from the upper class, nor those of peasants, soldiers, but from the citizen class; the real life in films focused on the family, which were in a state of independence, for it had no contradictory or affiliated relation with politics; the emotional key of the producers was sympathetic but who kept a certain distance from the film; artistically, the way of film making is neutral and objective and therefore true reality in life could be reflected. These principles of narration fitted for aesthetic taste of the citizen class and were characteristic of being pro-business.

Since New China had come into existence, the film-makers attempted to make an artistic adjustment

through which their works could fit for the new era and possess the features of it (Qi Yin,2005). The presentation of old society's image could be turned into reflection of new society's conception. However, the adjustment and imagination did not accord with state leaders' expectant object because of their self-awareness of artistic pursuit, successful experiences and creation habits both of which were shaped by working on the film-making for a long period. The Propaganda Department of the CPC Central Committee released an instruction on Aug. 14th, 1949, "Film art has the characteristics of possessing great mass and the most general effect of propaganda. The need to strengthen film career will benefit more for CPC's democratic revolution and the publicity of construction industry throughout the whole country and in the other areas of the world" (Qian xuewei,1983).

This is the theoretical presupposition that power class made from its habitual conception of film. Before the regime of new nation was established, the function of movie and its makers would be standardized and controlled in this way. In fact, they had no idea about the specific movie which would achieve the best effect of propaganda. It was thus by criticism that the object of film makers and also themselves could be gradually brought into focus. And these makers who had underwent criticism were all struck to an different degree with the exception of Zhen Junli who still vigorously continued to work on the creation.

Sun Yu, Zheng Junli, Yuan Muzhi and other film makers with ideals in minds attempted to put their own interpretations about ideology into film creation (Lu Honggest,2002). As they started from film's own laws, there were no ways to understand the true direction of new regime during such a short period, consequently which caused misapprehension in film narration and economic measures.

"Film comes from ideology and meanwhile counter-effects it. Some sort of film may sometimes disappear or turn itself into be in a state of dormancy with the thorough change of ideology in a radical way." The decay of some sort would also be reflected in the dislocation between audiences' aesthetic taste and government's requirements. The country needs to make sure the statement of ideology accord with the foundation of new regime. After superiorities has acquired in political and military aspects, etc. rulers attempt to re-outline the context of national development via mass media and construct a mainstream discourse in politics via narrating grand subjects. Secondly, the propaganda function of film as a mass media becomes dominant and entertaining

function of it is weakening under the gradually established mode of new economy. The mode of welfare operation for the purpose of publicizing the mainstream ideology replaces the economy with winning profits as its aim. Film narration would be regarded as being rational only within the framework of propaganda.

The Affirmed Films and their Classic Narrative

The filmmakers constantly corrected and innovated themselves to develop a mainstream film discourse after their experiencing fissures of mental movements for more than once and produced a series of classic films. On the term of the film prizes awarded three-times by government at that time, Prizes for Best Films from Ministry of Culture in 1956, the first and second sessions of the "Hundred Flowers Award" would be here considered to be a standard of the affirmed films, in order to analyze the deep social structure of classic narrative of films for the seventeen years. These movies include Iron Warriors, White-Haired Girl, Scouting Across the Yangtze River, Dong Cunrui, Red Detachment of Women, A Revolutionary Family, Li ShuangShuang, Locust Tree Village.

From parentages and experiences of these film-makers, those who had worked for film and culture in liberated areas were in the majority, including Cheng Yin, Shui Hua, Wang Bin, Shen Mojun, Guo Wei, Liang Xin, Hu Ke etc. As the representative of them, Xia Yan had set up periodicals during May 4th period and joined in the Left-wing Movement when he studied in Japan. Afterwards he joined the Communist Party and worked in a noted Mingxing Film Company (Wudi.WuChuan, 2004). Wang Ping had taken part in activities of underground organization. Among the above-mentioned films, some reflected the life in rural commune; people from the other films who had joined the army or been to Yan An participated in film crews. Personal building could reveal that only the participation of those with experiences of red revolution in the film creation could at least guarantee its political direction.

These film-makers had even envisioned various images of new Nation-state during revolutionary period and hoped to develop public values again through the images of films. Its core value was communist philosophy that was revolutionary heroism, collectivism, patriotism and socialism. And its driving force was their love for the country; revolutionary heroism was its concrete manifestation; collectivism was the way to realization; socialism was its ideal goal (Anders Hanson, 2004). The

creation of a series of values develops into the form of ideology which infiltrates into spiritual level of the public by film images. Finally the goal of socialist transformation would be reached.

Then, the narrative of successful films during the seventeen years will be analyzed from its overall pattern, which can manifest the ideological meaning behind the image.

Material and Methods

Combination Method of Formalism. The narrative studies of Propp from Russia are based on character and its application. A narrative mode from the analysis of narrative characters by category will repeatedly appear. The similar narrative model could be seen from the eight movies. Its basic characters will be divided into the following five sorts: hero, victim, negative role, and dispatcher. Some roles can be acted by one character and others by a number of characters. Sometimes, the negative role would be revealed to be an enemy with its positive confrontation or the hero's relative who prevents the development of revolutionary cause with his or her outdated ideas. Both the party representative and the revolutionary army can be the dispatcher, of which the army is actually led by the party. Moreover, there are helper who help hero accomplish the task and traitor who brings difficulties for and serve as a foil to the hero.

By the different arrangements of these five characters, the basic structure of successful films within the seventeen years could be concluded into the following points:

- victim suffer from the negative role
- the dispatcher brings revolutionary thoughts
- hero abandons his or her small family
- hero joins the revolutionary army
- hero receives the task
- the negative role makes the damage
- hero experiences the test
- the achievement of success
- the negative role is destroyed
- the victim is free

The narrative structure of all the movies basically contains the above ten narrative elements and has the approximately same narrative order. But all the elements are not necessarily included into one movie. Some of them may constitute the plot in the story.

According to the different focuses of the narrative, part of ten narrative elements often make up the narrative mode of some type of movie, such as the mode that reflects hero's growth basically

having the elements of ②③④⑤⑥⑦⑧⑨; the mode of fighting hero basically with the elements of ⑤⑥⑦⑧⑨; the mode of rescue basically having ①②⑥⑧⑨⑩; the mode of class struggle basically having ②③⑤⑥⑦⑧⑨⑩. From the view of order, no matter what mode it is, it always put in order from ① to ⑩. Before the armed thought by Marxism, the protagonist inevitably suffers the pressure or damage from reactionary forces and he or she has to be confronted with the test from money, family, puissance, life, etc. He or she then overcomes the test driven by communist ideals and defeats the reactionary forces with the help of party organization. Finally, hero is on the road to happiness. For the film-makers, the logic for this order of images' combination is based on both the reality of the victory gained by revolutionary troops under the leadership of the Communist Party and the ideal of Communism's capability of rescuing Chinese crisis; accordingly, it is both of reality and fiction, which are mixed together to constitute a coherent, lifelike and unchangeable phenomenon. With the narrative repeated by many movies, the sequence for this kind of images' logic comes into being an influx of image beam with its final and overall image current being a new history of revolution and society.

Balance formula

A French scholar T. Todorov emphasized in his research for the narrative that linear features of many narrative is that "the narrative starts with some form of balance state which then will be broken and ultimately be resumed." Its pattern goes as follows: balance/perfect state→breaking the balance/unbalanced state→questing new balance(positive and negative forces equaling each other)→unbalanced state→ new balance.¹⁸ Through the narrative balance, the way to solve issues of social order can be achieved.

Image narrative of successful movies during the seventeen years can be divided into two types. One is to establish the balance by opposing and fighting with enemies: free life→life destroyed by negative roles→the battle between troops led by the Communist Party and evil forces→success in rescue→to live a new life; the other is to establish the balance by fighting with lagging forces: the development of revolutionary cause→revolution destroyed by negative roles→revolutionaries' fighting with evil forces under the leadership of the Communist Party→conquering the evil forces→re-constructing revolution. The destroyer of both two styles is "three big mountains" representing imperialism, feudalism and bureaucrat-capitalism that press Chinese people. The creator of both new

balances is the CPC. By the growth and decline of this balance, it stands out that people need to fight against reactionary forces led by the party to realize their wish for leading a happy life.

From the research logic of the above two linear narratives, it could be found out that there is a fulcrum or a balance point of narrative logic that is the Communist Party. The whole narrative has the possibility of being legalized under its guidance.

Scientific and methodology

Substitution Method of Structuralism

Different from linear narrative study, structuralism focuses on the fictional story and its corresponding relationship among the society. Levi Strauss provided us with his pattern of analyzing structure and society. "For him, fictional story is code information the society makes for its members which is hidden within the deep narrative structure."¹⁹ It is similar that the code compiled by producer in the fictional works of images is affected by the society. During the given times, this influence is especially strong.

According to the division of character, scene, performance and lens, there are some opposite elements as follows: farmers vs. landowners, workers vs. capitalists, communist party vs. KMT, party members vs. the masses, the new society vs. old society, the revolution vs. feelings, the liberation of whole China vs. personal hatred, country vs. home, the collective vs. private, the appearance of bushy eyebrows with big eyes vs. that of a mouth sticking out and a chin like an ape's, being tall vs. short, inspiring awe by upholding justice vs. being mortally afraid of death, being neat vs. disheveled, being indomitable vs. treachery, red color vs. white one, sun vs. clouds, the bright sun with the soft wind vs. heavy rain with strong wind, low-angle shooting vs. top-angle shooting, front side vs. profile.....

The groups of dualistic elements opposing to each other constitute the basic features of drama conflict and narrative style in the movie. There are neither the opposition between goodness and evil habitually used in narrative art of Chinese tradition nor that between civilization and barbarism, industrialization and humanity, human and nature, life and death, male and female which are common in western movies. The opposition between goodness and evil is replaced by the conflict between evil and getting rid of it. It is revealed that humanism and the doctrine of the mean are illegal. Besides, the opposition between civilization and barbarism, industrialization and humanity, human and nature are also not the core category considered by producers of Chinese film. The narrative way came from military

thinking. Its sole legalization gradually shaped a thinking model of dualistic opposition of one or the other. By a series of conflicting elements, a prevalent value would be molded and became a basic manner constituting public cognition. More importantly, this thinking model became an aesthetic formulary and produced a profound influence upon Chinese populace through a long-time image building and other forms of narrating ideology.

Structural Semantics

A.J. Greimas, French scholar studying on narratives, opened up a road to integration within the field of Propp and Strauss' analysis of narratives. He not only focuses on narrative language, but also gives structural function to the narrative. "Actantial axis" was considered by him to be core unit of analysis. Via three groups of opposite elements – subject / object, sender / receiver, donor / opponent, logical structure would be combined together with functional identification and empirical analysis. According to basic features of "actantial model", different types of narratives would be then shaped. As Barthes said, the worth of actantial model existed in the construction of some narrative style.

In the successful narratives of films within these seventeen years, the subject generally tended to be suppressed by some "behindhand" force. This force may be either the head-on enemy or "one of our own" who impeded the social development. Owing to their appearance, the subject was reduced into an unhappy situation. Subject's self-dependence was usually not the key to solve problems, which should be completed by sender's assistance. Sender was always an intermediary character and might be the leader of troops or party representative. In the end, its final goal was "Mao Zedong Thought" that combined "Marx- Leninism" and the reality in china.

Through the above-mentioned four ways about narrative analysis, the narrative of film and the meaning behind it has been explored from different angles. Firstly, the narrative is directly interfered by the main-stream ideology. Secondly, the legalized narrative should conform to some logic order whose essence is political feature. Thirdly, the maintenance of narrative balance is not from social ethics or sense but of a symbolic organization. Fourthly, plot center and drama conflict will be constituted via a series of dualistic elements of opposition and modernistic value is also set up through it. Fifthly, sender plays the foremost role among all the actantial categories and is the ultimate motivity of the whole narrative. Finally, the narrative legitimacy is a changeable factor and its content will be constantly updating

with the times' change. However, its final direction will be unchanged forever.

To the top hierarchy of authority in the country, they hope to achieve the construction of ideology by the mass media of movie; however, film-makers can deliver the image of new Nation-State to the public by the images through the crack between politics and art, which produces a deep influence upon public awareness. The function of shaping images is exceptional and has no possibility of being replaced by other mass medias. Artistically imagined by film-makers, the image of new china was made into film images from which the public felt the same experiences of all kinds of memory about history and the prospect of a new life.

The Narrator Behind-the-Screen

One direction of movies' development during seventeen years and the period of Cultural Revolution was superficially to make the creation of movie collectivized. To ensure the political correctness of the works, the government would appoint a group of creation after deciding on some work. The group would rely on the collective wisdom by division and cooperation on job and repeated discussion. With Jiang Qing gradually active in the political arena, the creation of film actually had been increasingly enslaved to individual intension and thus "Eight Model Opera Movies produced by one author".

At the enlarged meeting of the Political Bureau of the Central Committee in May 1966, Jiang Qing criticized each of the 54 films, including "The Revolutionary Family", which were taken after the founding of the People's Republic of China: "propaganda for wrong lines, reversal of revolutionary elements", "anti-party anti-socialist weed". This opened the curtain for the Cultural Revolution in the film industry. In April 1967, Jiang Qing designated nearly 20 films such as "Li Ren Xing" as "poisonous grass films" and rejected the progressive films created in the KMT area before the founding of the People's Republic of China. After a series of critiques, the overwhelming majority of outstanding works of more than 650 films created in 17 years were banned from publication.

From 1970 to 1976, 16 model operas movies were produced. Among them, the first 8 films - «eight Model Opera Movie» were regarded as classics, including the Beijing Opera «Taking Tiger Mountain,» «Red Lantern,» «Shajiabang,» «White Tiger Group,» «Seaport and ballet «Red Detachment of Women», «White Haired Girl» and symphonic music «Shajiabang». After the first batch of Model Opera Movies were released and after a month-long symposium was summed up, Jiang

Qing and the cultural group turned their attention to the feature movies and the Model Opera Movie entered the second stage. From 1974 to 1976, new eight Model Opera Movies such as the Peking Opera “Song of Longjiang” were released, but the overall quality and influence cannot be compared with the first classic movies.

As the first deputy head of the Cultural Revolution, Jiang Qing had an important influence on the narrative of the Model Opera Movie. Apart from making no major changes to «Red Detachment of Women», «White Haired Girl» and «Shajiabang», she directly manipulated the narrative of the other 13 Model Opera Movies plays. Therefore, it can be said that Jiang Qing is the mastermind, decision maker, and gatekeeper of the Model Opera Movie and becomes the real narrator behind the scenes. She presented the Chinese traditional drama Peking Opera to audiences in the form of films, and broke through the recording of early recordings to create a new form of dramatic cinematography. At the same time, it can be seen that the creative personnel broke through various constraints and carried out creative activities in such an environment with serious directive and highly political danger.

After the founding of the People’s Republic of China, Jiang Qing began to master Model Opera Movie in 1963. In June 1964, Jiang Qing made a speech entitled “Talk about the Peking Opera Revolution” at the Peking Opera Modern Opera Observation Performance Conference. She was the first time she has spoken in public since 1937. After setting up eight «models», she won the «laurel» of the «proletarian literary revolutionary bearer» and attended the three sessions of the National People’s Congress as a representative, marking the formal stepping into China’s political arena.

On the eve of the Cultural Revolution, Jiang Qing tried to draw political capital through dramas and movies he was familiar with. The way was to cater to Mao’s literary thought. At this time Mao was also in a state of extreme dissatisfaction with the literary and art circles, hoping to find a right-hand man. Such a form that can fully ideology of literature and art is Model Opera Movie. After entering the Cultural Revolution, in order to break through the limitations of the drama «minority» and to promote the «cultural revolution» ideology in a wider context, she decided to put the model play on the screen. Only as a movie of the mass media can we truly achieve the political influence that Jiang Qing hopes to achieve, and achieve the goal of Mao’s hope for the service of literature and art for politics.

After the founding of the People’s Republic of China, Mao Zedong launched a series of campaigns in the field of thought, gradually politicizing the mass media and the content they carried, and creating a paradox for the idea of expanding class struggle. Japanese scholar Takeuchi Shi thinks: «Mao Zedong was basically satisfied with the container of the people’s communes and the utopia of the outer box. He was not satisfied with the people in the container. People are people because they have ideas, and their ideas must be correct. They want to have the correct ideas. It is necessary to carry out ideological reforms. Ideological reform is a kind of struggle, and this struggle must be launched and implemented repeatedly.»

The Model Opera Movie is a new type of film creation in the process of pursuing the maximum politicization of art. It will permeate the will of power in the image to achieve the real political purpose: through the struggle of heroes and their negative characters, they will criticize and fight the political factions that are inconsistent with their political lines and eventually complete the shaping of political idols. Its logical premise is that Mao Zedong advocated the theory of continuing revolution under the dictatorship of the proletariat. The reality is based on the fact that film images can be disseminated to the largest number of people, including illiterates; its aesthetic role is that Mao’s «new» literary thought status. The establishment of the new concept: «Shaping new people and representing the new world has become not only the subject of Chinese literature and art, but has also been molded into the aesthetic consciousness of the people and gradually formed a new type of aesthetic concept.»

Result and discussion

Image Construction of the New National Image. The criticism, affirmation, and re-criticism of the films of this period were the result of the continuous strengthening of ideology by the highest ruling class. Its narrative motif is that under the guidance of the great men’s great line, the hero overthrows the dark society in which the feudal landlord class and the bourgeoisie are dominant, rescues the laboring masses, and completes the task of constructing a new world. Through image descriptions, patriarchal philosophies such as feudal rituals, land policies, clan concepts, and marital consciousness, as well as the gentle measures adopted by the bourgeoisie in the treatment of patriarchal society, they emerged as the opposite of the “new world”. «The binary

opposition in ideology is rooted in a hostile system of unequal powers that is used to legitimize the privilege and rule of the more powerful forces.» This shows that the film advocates Class opposition is aimed at legitimizing the status and rule of the Communist Party in the country.

The combination of film and ideology is determined by its essential characteristics. The choice of movies as a highly ideological tool derives from the social structure of Marxism and the strategy of getting rid of the national crisis. The problem that the Communist Party that has obtained political power urgently needs to solve is to quickly win the trust of the country's people and form a cohesive sense of identity. Therefore, they resorted to the image-shaping function of the movie, making Marxism the ideology that can save the nation-state. The role of ideology is that it "mobilizes feelings, emotions, beliefs, etc., thereby stimulating people to be satisfied with some kind of dominant core set of social life." Therefore, it can attract people and resonate with them through these "core settings". In this way, the legitimacy of the movie ultimately depends on the extent of the «core setting». The stream of images considered to be legal is, in linear logic, consistent with the historical logic of the Communist Party's victory in the revolution; in terms of structuralism, it is consistent with the class opposition of the bourgeoisie and the landlord class. The image world composed of them is a belief that can arouse the class consciousness of the masses and establish in the opposing emotions the Communist Party's identity and communism; the ideological narrative made up of films is won by the Communist Party. And the fundamental victory in the establishment of a socialist country satisfies the public's expectations and illusions about the nation-state's prosperity. The resulting resonance resonated into a huge force and eventually realized the myth of worship.

In the task of shaping the image of the new country, the filmmakers' shadow experience has an important role. Among the critics, the filmmakers are more from the KMT or enemy-occupied areas and have rich experience in commercial film creation. Therefore, they have encountered difficulties in integrating into the new country. First, they have used the image to fight the KMT government and the Japanese and the pseudo-nationalists. They hope that they can express new ideas through movies. Second, their imagination of the country's image and the presentation of the image cannot be matched with the highest levels of power. Third, it is difficult to get rid of old film concepts and techniques in a

short period of time and it is necessarily reflected in the film.

In the eyes of the highest authorities, the first movie is no longer economically centered. Its primary function is to publicize political ideas, that is, to serve the government. Second, the film must reflect the life of the workers, peasants and soldiers, that is, serve the people. Finally, the movie must be explored. A more expressive form is content service. Therefore, at the beginning of the founding of the People's Republic, their works were the first to be criticized.

Most of the filmmakers from the liberated areas can use their own experience to show wars and new lives. Therefore, they can be matched with the concept of the highest authority in the movie and be affirmed. In order to break through the political constraints of the film, they created films that meet the requirements of the mainstream ideology and have artistic value. They choose subtler borderline themes and seek innovation in the gaps of the modeled narrative. Even so, the proliferation of the nation's left-leaning ideas led them to be placed in a negated position and lost their creative rights. This is because the power class at this time requires the film to be more model and have a more purely political function, so as to spread the image of its fictional class struggle, so that the consciousness of the people throughout the country is full of class struggle.

There is a different level of relationship between the filmmaker and the country's highest power class. Under the direction of the party's guidelines, the creators completed the image fiction of revolutionary history and construction history in the way of concealing and sacrificing individuality. Even if they are criticized, they do not have the right to refute or even end the life of art. Therefore, the country's image can only be imagined and fabricated according to a model, that is, a strong Utopia socialism. In this way, even if a breakthrough movie can be produced during the political relaxation phase, the overall trend is also simple and modular.

This film is a one-way flow of meaning. The hidden ideological meaning behind the image can only be in the top-down direction. Its essence is contrary to the principle of rationality. When the entire country's image does not appear to be possible in other presentations, but it is visualized in accordance with one's conception model, it will eventually lead to image worship.

Kellner believes that «ideology is a rhetorical device that attempts to entice individuals to identify their dominant value systems, beliefs, and

behaviors.» At the time, in the ideology of movies, metaphors were used: «Any What is produced is not neutral, so the screen is not only the receiver of the image, but it is also the method people use to create and reproduce and present things. It is the way humans see and perceive. It has Become a metaphor.» In the process of legitimizing the proletarian regime, almost all images point to a metaphor: Mao Zedong led the Communist Party in achieving revolutionary success. And after intertextual zing with other mass media such as newspapers and magazines, broadcasts, etc., the film becomes the carrier of this ideological reality. The ultimate indication of the spread of imagery in the 30 years since the founding of the People's Republic was revolutionary/family and party/father metonymy. Whether it is to reconstruct revolutionary history or reflect a new society, «revolution» is an eternal theme. Only the revolution can exchange the warmth and happiness of an individual family, and in exchange for the prosperity of the country. In the revolution, the party plays a decisive role; in the big revolutionary family, the party, like its father, can solve all difficulties and have the same authority. In this way, all affirmed image narratives are establishing an authority worship consciousness.

Weber believes that Chinese Confucian education is to arouse the «Charisma», which is the center of belief and value, thus producing this personality's prestige to the people. As a result, the joint narrative of the 30-year film narrative of the founding of the People's Republic of China was to shape the new «Charisma.» It is the authority that guides the public toward the «new world» and makes it worship.

Mao Zedong responded to the Sino-Japanese War after the Chinese intellectuals' common call for authority. Including Mao, these social elites originated from the traditional cultural spirit reached a consensus: «The world» should be a world where wise men reign, and China must be a part of the core of the world. China must be strong and must rely on the leadership of the sages. Since May 4 Movement, Mao began a long and spiritual journey. «After a comprehensive look at Mao's life, it can be said that he never wavered. Even if it seems to swing to the left, it is only an expansion of concentric circles.» Reflected in Mao, something that is in line with tradition: «Old China had a firm, rebellious and magical hair, just as real and logical as Mao made New China.»

Mao became the «Charisma» in the hearts of the people. It is the crystallization of the Confucian spirit. It is the response of several

generations of intellectuals who are conscious of the strong national crisis consciousness and is the psychological goal of the masses that have been accentuated by film images. Driven by this spirit, the will with Mao's personal characteristics will gradually be transformed from reality of reality to reality through the mass media, such as movies. After Mao's Utopian thought was deduced by video, it became a more infectious real force. This power is both constructive and destructive. Utopia's attraction to the Chinese people, including Mao, is precisely due to the ideal of «community» with traditional culture. Mao stubbornly believes that such a homogeneous society with traditional modernity is the basis of Chinese national identity and the only way for the Chinese nation to surpass the power of the world.

Mao chose the dual criticism of history/technology and hoped to create a new historical imagination through the integration of the two, that is, the imagination of new history. Because, in modern countries, the authority of the constitution must be established, especially the totalitarian state. «The secret of a modern totalitarian state is a totalitarian party.» Therefore, the «new history» here refers to the history of the establishment of political authority by the Communist Party. After they took power, they immediately shaped the country according to the image of a totalitarian party, and after the completion of political totalization, they also took the entire society and all of its institutions into power. Because it is completely different from the traditional historical category of China. The lack of public recognition of the foundation must be constructed through a fictional narrative. Undoubtedly, the film is the only mass media with such a constructive quality.

Behind this deep historical background, the film took on the heavy responsibility of historical imagination. The primary task of historical imagination is to establish the image of New China through the leadership of the Communist Party, that is, to give it authority in the Constitution. «Historical imagination must be embodied in the constitution to evoke authority,» and it will be recognized by the people. Modern countries need ideology as a collective image to inspire enthusiasm for the cause.

Conclusion

After the establishment of a modern totalitarian state, it is faced with the process of legitimizing the authority image of a totalitarian party. Trying to

establish its identity basis in the mass through this image construction.

As the highest power stratum of the founder of modernity, it is not clear how to achieve this goal. However, it is clear that a purely technology-based imagination cannot work and must resort to the fusion of technological imagination and historical imagination.

The film producer assumes the task of creating a new historical imagination, that is, the Chinese Communist Party leads the people's revolution throughout the country and establishes the historical imagination of the new country. Under the intervention of institutionalization, this fictional imagery narrative was endeavored through constant

criticism, correction, and transformation. Through repeated image narratives, the screen created a "Charisma" image of a party leader who can guide China out of the national crisis.

In this video transmission, both encoding and decoding are affected by national traditions. Especially for illiterate or low literate people, it has a strong penetration, so that it establishes a realistic experience corresponding to the image narrative.

In essence, this kind of image is the collective image of the imagination of the new country, and it continues the anxiety of intellectuals when they fall into national crisis. Therefore, it is still part of China's modernization process and it is only different from Western mainstream modern socialism.

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