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Image Representation of National Identity: The Transformation of Heroic Images in Chinese Cinema, 2010-2023

Zhao Jinyi¹, Lim Chsing Chsing*²

Abstract

Over the past decade or so, the Chinese movie industry has experienced rapid development and change. In this process, the molding and evolution of hero image has become a topic of great concern. The heroic image of new mainstream movies not only represents social progress and the evolution of values, but also is an important part of the people's spiritual and cultural life, which can inspire the audience's patriotic fervor and responsibility, and also helps to enhance the country's soft power and cultural influence. By combing through the transmutation process of hero image in new mainstream movies from 2013 to 2023, we find that many new transformations have been accomplished in the way of shaping heroes, opening up a combination of proximity, uniqueness and entertainment, exploring in depth the cultural significance of the national identity of the new mainstream movies and their development paths, reflecting the development and change of the society, showing a new atmosphere and a new trend of Chinese movie creation, and enhancing the visual cultural discourse of Chinese movies in international communication. It will show the new atmosphere and new trend of Chinese film creation, and enhance the visual and cultural discourse of Chinese films in internationalization and dissemination.

Keywords: *new mainstream cinema, heroic image, transmutation, national identity, image representation*

1 Introduction

New mainstream movie is a relatively broad concept and does not have a clear definition or source. It is generally believed that new mainstream movies refer to melodramatic movies, and socialist core values are the value kernel of new mainstream movies (Ge 2016). It has the popularity and entertainment of commercial movies, as well as the depth and thoughtfulness of art movies, focusing on the expression of themes and the reflection of social reality. With the rise of new mainstream movies, the movies break through the "hero" image in the past melodramatic movies in the portrayal of heroes, and portray a number of impressive heroes. The heroes in new mainstream movies have both cultural and ethical values. In the cultural aspect, the image of heroes in the film is an important means to display cultural soft power and spread mainstream values; in the ethical aspect, the new mainstream film emphasizes the ethical relationship of heroes, integrates the benevolence and faith of heroes into the story, creates a fuller hero character, and draws the psychological distance between the heroes and the audience closer (Zhou 2023).

New Mainstream Cinema borrows the shell of genre films to operate commercially and at the same time with a certain artistic standard, seeking a balance between the historical character in

¹ Faculty of Languages and Communication, Sultan Idris Education University, Perak, 35900, Malaysia Email:heyoyosusu@163.com

² *Corresponding Author Email: limchsing@fbk.ups.edu.my

the narrative of cultural values on the one hand, and the expression of the characters' personalities on the other. New mainstream cinema explores how to tell a good Chinese story in the context of globalization through audio-visual symbols and edited narratives, and the cultural core of the Chinese story is patriotism and nationalism. To establish cultural confidence in the new era, it is necessary to trace the transmutation of the hero image of Chinese melodramatic films in different periods forward and extend the hero narrative of films under the globalization perspective how to express the deep and complex patriotism and national spirit effectively, the study of the hero image and national identity in the new mainstream films revolves around the creation of the film and the viewing of the film (Zou 2023). In the forward direction, the creation (coding) and dissemination (theaters) of new mainstream films; in the reverse direction, the audience's viewing and interpretation of new mainstream films (theaters and online, which is an individual-initiative model). Thus, heroic image and national identity is a two-way process. In today's increasingly globalized world, film, as a cultural medium, plays an increasingly important role in the construction and dissemination of national identity. China's movie industry has risen rapidly in the past decade or so, becoming an important force in the global movie market. At the same time, the images of heroes in Chinese movies have undergone obvious changes. These changes not only reflect the changes in Chinese society and the evolution of national identity, but also the changes in movie production technology and audience demand. Therefore, analyzing the transmutation of heroic images in Chinese films from 2010 to 2023 can not only provide insight into the development of the Chinese film industry, but also provide an important perspective for understanding contemporary Chinese society, culture and national identity (Deng 2023; Pilechian, 2023).

2 Transformation of Hero Image in Chinese Movies in 2010-2023

2.1 Transformation of Hero Image Portrayal from Flat to Three-Dimensional

"Cinema is an ideological device" (Jiang 2017). As a communication medium of ideology has an extremely close connection with national politics. Film is the mirror expression of the national will, and in order to adapt to the requirements of the times, melodramatic films achieve the role of political propaganda and indoctrination by shaping the typical, faceted image of heroic characters. Under the impact of the new movie market context, the audience's aesthetic taste and entertainment needs are constantly improving. New mainstream movies began to think about what kind of heroes the audience would need in the current era, and what kind of heroes the audience would agree with. As a result, new mainstream movies began to try to create a more three-dimensional image of the hero. Movies also began to give characters with humor and fun, justice and occasional rebellion, real and diverse personality traits. The strongest illustration of this is the two versions of Wiseguy that span nearly 45 years. In the 1970 version, the movie portrayed Yang Zirong as a tall, legendary character who continued the heroic paradigm of "tall, big, and all-around" (Figure 1). In 2014, Tsui Hark's "Wisdom Takes the Tiger Mountain", the first movie is presented in 3D, in which Zhang Han Yu plays Yang Zirong like Li Kui, full of beard, very rough (Figure 2). By comparing different versions of the same character in the movie, the new mainstream movie deconstructs the established image of Yang Zirong in the audience's mind over the past 45 years, especially the scene set in the movie in which the protagonist Yang Zirong puts his mink coat directly on himself after capturing Luan Ping, and the image of this hero, who is both righteous and evil, and full of banditry, is three-dimensionally shown to the audience.



Figure 1 The main character "Yang Zi Rong" in 1970's "Taking Tiger Mountain by Force".



Figure 2 The main character "Yang Zi Rong" in 2014's "Wisdom Takes Tiger Mountain".

2.2 The shift from Individual Heroism to Group Heroism

The main melodramatic movies are almost individual heroes presented, such as "Jiao Yulu" (1991), "Zhou Enlai" (1992), "The Day of Leaving Lei Feng" (1996), etc., these heroes have characters portrayed with a strong legendary color, and many of the background characters are almost in the service of the individual heroes, and the main idea of the movie is to borrow these canonical heroes to mean the country behind them, to highlight the motherland's Political Orientation. New mainstream cinema has begun to shift from individual to group heroes in its portrayal of heroes. In Operation Mekong (2016), although Captain Gao Gang and Fang Xinwu are highlighted, there is no specific hero, but there are also other team members with clearly defined roles, as well as Tsotsi, an excellent dog whose combat ability exceeds that of some soldiers. Leng Feng in the movie "Wolf" (2017), although the main character of the movie, but in the Chinese border line from the real "exercise is actual combat" against foreign mercenaries, his team is still a clear division of labor comrades, although the individual has

highlighted, Leng Feng is a professional top, quick reaction, physical ability beyond the normal human sharpshooter. But in the course of combat there is a strong collective consciousness but lonely captain Shao Bing, there is a small captain Yu Fei of iron blood tenderness, there is a funny love of dialect of the small man, and the name is always mispronounced Shi Sanba. Especially vice-captain Shao Bing's line: "Wolves are pack animals." There is a prominence of individual heroism, but it is still an orgy of collective heroism. Since ancient times, China has emphasized the importance of group cooperation. When you were a child, your parents told you that a heel of chopsticks is easy to break, but a handful of chopsticks is hard to break. We know that there is strength in unity and that all hands make light work. That's why the movie's transformation of individual heroes to group heroes is historically and nationally specific.



Figure 3 Stills from Operation Mekong.



Figure 4 Stills from "The Wolf."

2.3 The Tendency of "Superheroes" to Live and Become Common People

The new mainstream movie's rewriting of the "hero" also lies in a richer portrayal of the hero's image. The character portrayal in the movie is no longer restricted to the pursuit of perfection in character and emotion, but instead integrates the presentation of some shortcomings in

human nature, making the hero's emotion more universal and life-oriented. The success of *Operation Red Sea* (2018) in the movie market lies largely in the audience's recognition of the heroes' identity in the film, and everyone can more or less find their own shadow on them. Vice Captain Xu Hong: "When I was rescuing him, listening to his pleas for help, I was thinking that the man was saved, but the family was gone." In the face of home and country, he has his own reverence for life, for home. And the captain in the face of the blocker Luo Xing when he was injured on the mission in order to appease the team, conceal the actual situation, will all the pressure and pain to carry their own. All of them have faith in their home, their country, and their own personal characteristics. Zhuang Yu: "Vice team, we have experienced so many maneuvers and training, but we have never seen such a scene, I really can not control myself." In the end, the vice team encouraged to redefine the heroes with the slogan of Jiaolong team: "The strong are invincible", maybe the image of such heroes is not as good as the "superheroes" in the Hollywood movies that have super powers to save the galaxy and the universe with their own strength, the kernel of the Chinese story is not as good as the "superheroes" in the Hollywood movies. Under the "superhero" will have a life of trouble and helplessness, and even in the completion of a mission to face the sacrifice of comrades but can not do anything about it, but also in the face of war when the fear of life and thinking. Now it seems that such heroes are not too "super", but it is the civilianization of these heroes that will make the audience more recognized and accepted.



Figure 5 Stills from *Operation Red Sea*.

3 Characteristics of Hero Image Building in Chinese Movies in 2010-2023

3.1 Closeness

The unique personality of new mainstream movies is to use people as a carrier and seek new ways of creation. In these movies, the hero image is no longer high and far away from the audience, but ordinary people living in the real society. These characterizations have their own unique significance in life and are able to arouse the audience's recognition. Compared with those portrayed as perfect "saints", the audience prefers real ordinary people with real flaws. For example, in the movie *I Am Not the God of Medicine* (2018), the protagonist Cheng Yong initially just wanted to run his own miracle oil store and fight for the right to custody of his child. However, under the persuasion of Lv Beneficial, he began the adventurous journey of

becoming the exclusive agent of the Indian generic drug "Gelenin". As he comes into contact with leukemia patients, Cheng Yong's attitude gradually changes from simply making money to trying his best to help every patient. The takeaway boy in *Chinese Doctors* (2021), who is initially dissatisfied with the healthcare workers and then consciously joins the takeaway team to deliver the necessities of life to a closed and isolated family, is unfortunately infected with neocoronaryngitis and receives medical treatment from the healthcare workers, and his journey is the same as that of most ordinary people (Zhang 2017; Yousefi et al 2022). The portrayal of this character allows the audience to see the positive optimism and self-responsibility of contemporary young people in the face of adversity, as well as their awareness and practice of social responsibility.



Figure 6 Stills from "I am not the God of Medicine."



Figure 7 Stills from "Chinese Doctors."

3.2 Uniqueness

In new mainstream films, the image of the hero has transcended the traditional occupational category and is no longer limited to the classic images of martial arts warriors, soldiers, and police officers. On the contrary, more and more films feature non-traditional heroes, such as ordinary citizens, laborers, teachers, doctors and so on. These heroic images pay more attention to presenting their unique personalities in real life, as well as their heroic nature because of their firm adherence to values and beliefs. This diversity of portrayal makes it more real, rich and diversified. In new mainstream movies, the image of the hero is no longer just an image,

but has a richer emotional expression. The heroes in the movie often not only fight for a certain goal, but also emotionally show the softness and fragility of human nature. Even after experiencing difficulties and setbacks, there will be some character flaws and isolation. For example, Mei Sheng in *Changjin Lake* (2022) is a smart and strong person. After the Liberation War, Mei Sheng put forward his request for discharge, but after the anti-American war, Mei Sheng came to the meeting place of the troops without any hesitation; although Lei Gong is behind the scene, he is responsible for training new recruits as well as protecting the newcomers, and Lei Gong said the most to Wu Wanli, "Don't try to be brave!" The hero has a lot of personality. The new mainstream movie does not set up the protagonist as fearless as before, but breaks the tradition of "one man, one woman", and the hero grows up constantly, giving up his own interests and even his own life to protect his country. In general, the heroes in the new mainstream movies are no longer a single image in the traditional sense, but a more realistic, diversified and richer image with outstanding individuality and diversity.



Figure 8 Stills from "Lake Changjin.

3.3 Recreational

Main theme films usually emphasize the loyalty and contribution of heroes to the socialist cause as a way to promote socialist ideas and values. With the primary purpose of educating the people, these movies can be more serious and deeper in their presentation and emotions. The viewing experience may also be relatively more serious compared to modern entertainment treatments. In contrast, current new mainstream films use humor, funny and exaggerated elements to portray entertaining heroes, creating a more relaxed and enjoyable viewing experience. New mainstream movies not only attract the audience by being light-hearted and funny, but also show the hero's courage and wisdom in facing various challenges in life. Such an entertaining treatment not only allows the audience to feel a more avant-garde and fashionable atmosphere, attracting more audience attention, but also allows the audience to better understand and accept the hero's image in the movie, so that they can better experience and feel the values and emotions conveyed by the movie.

For example, the entertaining nature of the typical character of the cab driver in the film *Me and My Fathers* (2021) is shown in his language and behavior, as he expresses his opinions and attitudes with an exaggerated tone and humor, which makes the audience feel relaxed and happy. Although the character of the cab driver only appeared for a few minutes, he successfully portrayed an image full of positive energy and vitality, representing the positive mental outlook of the Chinese people. Xu Zheng's "Duck Prophet" continues the "Lost" series' pattern of awkward dramas, portraying a series of dilemmas triggered by a Shanghai man, Zhao Peng, who is frequently blocked on the road to innovation in the early days of reform and opening up. He prompts the characters in the play to fall into a dilemma, which

stimulates the potential spectator mentality of the Chinese people (Huang 2022). Zhang Da in *Man Jiang Hong* (2023), a minor character with a marketable spirit, is scared to death during Sun Jun's arraignment of a prisoner. But in his heart, loyalty and righteousness are more important than life and death. The audience can feel the traditional Chinese cultural spirit of loyalty to the country and the spirit of courage in the heroic sacrifices of Zhang Da and other righteous people. New mainstream movies enhance the audience's viewing experience by portraying such entertaining heroes through exaggeration and humor, but this does not mean that all heroes in new mainstream movies are shallow. On the contrary, most of the movies still give rich connotations and emotional thickness to the hero image, and at the same time are able to convey positive spirit and values.



Fig. 9 Stills from "Me and My Fathers."



Figure 10 Stills from *Man Jiang Hong*.

4 Image Representation of National Identity in New Mainstream Cinema

4.1 Ethnicity in the Cultural Spirit of New Mainstream Cinema

4.1.1 Patriotism is the Foundation of the Cultural Spirit of Movies

The new mainstream cinema has taken on the literary mission of building up the image of a great nation, which requires that the characters and heroes it portrays are the heroes of the nation and the heroes of the country. The motives for the behavior of the characters or heroes

in the movies are all based on the country as the big background. Operation Mekong, the Wolf series, Operation Red Sea, etc. all highlight a common theme, which is the movie culture spirit of patriotism. Patriotism and internationalism in new mainstream movies are interlocked in the movie Operation Red Sea through three different missions to interpret the deep-seated spirit of patriotism. The very first mission of the Dragon Commandos is to rescue their compatriots overseas. With many patriotic theme of the same movie, that is a kind of soldiers face compatriots encountered the most natural professional reaction to life safety; rescue mission is completed and received the Chinese citizen Deng Mei was taken hostage, its rescue. In the process of rescue, he meets Xia Nan, a war correspondent who has been committed to tracking down the "dirty bomb technology". In the face of rescue, there will be sacrifices and casualties. In the process of fighting with the insurgents, the Dragon Commandos suffered serious casualties. We can't help but think: is it worth it to raise the navy's elite to rescue a hostage? The answer is, of course, yes. This is the spirit of patriotism beyond the former, this is patriotism rose to the height of humanistic concern. Xia Nan also repeatedly said to Captain Yang Rui: "When you are saving people, can you save one more?" When patriotism rises to the height of humanism, Yang Rui's decision to rescue all hostages without receiving orders from his superiors appears to be even more profound; the Jiao Long commando team's task of rescuing the hostages was completed, and the task of snatching the terrorists' "dirty bomb technology" was opened, and Xia Nan reacted by saying that if the "dirty bomb" black technology fell into the hands of the terrorists, it would not be possible to save one more person. Xia Nan reacted that if the "dirty bomb" black technology falls into the hands of terrorists, the disaster created in the world will be unpredictable. The upgrading of the mission means that patriotism has risen to a new height, that of the community of human destiny. The deepening of the meaning of patriotism is a powerful attempt to see how the new mainstream can place deep patriotism under the mechanism of being recognized by the individual, the nation and the state.

4.1.2 Spiritual Ethnicity as the Cultural Core of New Mainstream Cinema

"The image of the nation can be summed up in two aspects: the national cultural value orientation and the national cultural psychology and national character, the former meaning the values that a nation is firmly committed to in its journey towards civilization, and the latter meaning the inner nature of a nation that has been shaped in its history, and which is the root of the spiritual aspect of nationhood." (Fang 2001) In the process of moving towards civilization and becoming powerful, a nation is nothing but dealing with conflicts with itself, with nature, and with society. New mainstream movies are the meaningful carriers of the national spirit's sense of worry and benevolence. The cultural value orientation of a nation is revealed in the handling of these contradictions, and these main contradictions are the cultural flow of the movie spirit. A nation's cultural psychology is the core element that constitutes its unique national character, and it will also become a distinctive symbol standing in the forest of the world's nations. The distinctive embodiment of the national spirit of new mainstream movies.

First, it is a sense of worry. This is expressed most prominently in the movie "Operation Red Sea". The movie in the high-intensity, high-density, strong shock of the war fighting scenes, but the integration of the war on the reflection of terrorist organizations. Second, the spirit of benevolence. The movie "Operation Mekong", "Wolf II", "Operation Red Sea" all bring out the national nature of our country. Wolf II" in the cold front in the war in Africa, Chinese warships to pick up expatriates home which is very inspiring, but if it is purely Chinese to save

the Chinese, only out of the Chinese descendants of the bloodline, that is more than humanitarian aid, or slightly inferior, because across the ethnic, color, nationality, from the human nature of human care, is the true spirit of benevolence. Third, the spirit of national self-improvement. The portrayal of the spirit of national self-improvement in new mainstream movies is meticulous. Whether it is the "Wolf" in the cold front in the national border line in the last foot mercenary leader shouted that: "come on, come on, come on," until the last blow up mercenaries left behind the "Chinese Boy Scouts" stone. Or "Wolf Warrior 2" to the mercenaries said: "You cowardly inferior people should be eliminated." And then the powerful retort, "That was back in the fucking day." He demonstrated that this man's character is the spiritual backbone of our nation.

4.2 Analysis of National Identity in New Mainstream Cinema

4.2.1 The Relationship Between the Individual and the Nation and the State

In the movie "Operation Mekong", thirteen Chinese crew members are killed in the Golden Triangle. The story is set in the "Golden Triangle", also known as the "Three Regions", which is an area where the borders of Thailand, Myanmar and Laos interact. We can see that the specific borders of the country where the story takes place are dissolved. Despite the fact that we have formed a tracking alliance team with the other four countries. But for our citizens, the country where the drug traffickers are apprehended becomes particularly important. Because in this space of lack of order, the evil forces swell justice and take charge of the lack of it. Characterization of the relationship in the film, its expression is the individual is the nation, the country inseparable group. The murder and injustice of our citizens by foreign invasion will be elevated to the murder and injustice of our whole nation and country. And the nation's separatists and overseas compatriots is also the movie "Operation Red Sea" in the meaning of the spread of national consciousness refers to, culturally, the compatriots with the mother country's cultural lifeblood still exists. The story takes place in the Republic of Ivia, where a coup d'état has taken place and the times are turbulent. The social order of the country has been disrupted, and for our citizens who have been living here for a long time, their lives are at stake. When Consul He reported the situation to the Ministry of Foreign Affairs, the government immediately sent the Dragon Commandos to assist in the evacuation. When the evacuation mission was completed. Our expatriate staff Deng Mei was taken hostage. At that time, the country resolutely did not hesitate to order to continue to fight to rescue the hostages. Rescue mission in the process of Jiaolong commando and our soldiers suffered heavy losses. The audience can't help but question the sacrifice of Chinese elites to save a hostage in the end is it worth it? Especially when the team decided to exchange the hostage with Tong Li. But for our nation, life is not precious or cheap. This also indirectly tells overseas compatriots that when your personal safety is threatened, please remember that behind you stands a strong country. This is the relationship between the movie-going audience and the overseas Chinese and their country. Overseas, the overseas compatriots become a community by their nationality, such as the Chinatown in the United States, etc., for this community, behind it is a go country (Liu 2023).

The oath of "not a single citizen should be left behind, not a single compatriot should be harmed" is a strong declaration of our government's responsibility and commitment to its citizens. The close-up display of the national flag at the end of the movie gives the audience a sense of pride, which is the individual's strong identification with the country. Every individual starts with the identification of his or her own ethnicity. Because our country is a multi-ethnic country, this is even more obvious. So in a sense, the individual's identification with the nation

is prior to the national identity. In the movie *Operation Red Sea*, it starts with the identification of the "expatriates" group, which is similar to the ethnic group, followed by the identification of the viewers with the country, but when the viewers are also a group, it rises to the national identity and turns to the national identity. The cultural theme of the new mainstream movie is the image of the nation and mainstream values, so it needs to satisfy the audience's imagination of the homogeneity of the country in the film and television practice, and then enhance the sense of national and state identity. Whether in the narratives of *Operation Mekong*, *The Wolf of War*, *Operation Red Sea*, etc., there is no doubt that the commanding headquarters and the Ministry of Foreign Affairs have been added to provide support and guidance behind the scenes, which is a symbol of the nation. The new mainstream movies can bring the audience a sense of identity, an identification with the country.

4.2.2 Relationship Between the State and the World

In the two weeks between the Chinese and American premieres of *Wolf Warrior II*, the movie hit 3 billion yuan at the box office in China, while it grossed about 7.447 million yuan in the United States. The movie "Wolf II" is popular in the domestic movie market but cold in the western movie market, which has to make us think about the reasons why new mainstream movies are frustrated in the overseas market. Based on the different nationalities of China and the United States, the difference in national cultural contexts is definitely the main reason, which is also a direct result of the movie being in two different survival environments. Most of the comments reported in the West were aimed at explaining that the movie was carrying the banner of "patriotism" and touching the national sentiment of Chinese viewers. For Western countries, such a movie with strong national political will is alienating to them. And throughout the overseas reports on *Wolf Warrior II*, there were more negative reports than positive ones. There are two kinds of reports: one is that the movie has achieved the highest box office of any movie in China. The other is that the movie, which is a military theme movie, has become a product of China's political propaganda under the label of "patriotism and national consciousness," with a certain degree of national political dogma.

The fact that the movie "Wolf II" was able to take 5.6 billion mainland box office exemplifies that this is a successful experience in the typecasting of mainstream Chinese films. However, for the cultural spirit conveyed by Chinese films to be truly accepted by foreign countries, we still need to understand how the West perceives our country, and this is the only way to more effectively express the creative reasons behind China's narrative strategy in translation and dissemination. According to Prof. Li Daoxin, "The conceptual cleavage of Chinese cinema with depoliticization, transnationality, and super-geography as its main demands and the proliferation of Chinese cinema can confuse the identities of countries, regions, and communities." (Fang 2001) The fundamental level at which the performance of new mainstream cinema, especially its transnationality, has been questioned is still very much related to the identity of the nation and the state. On the way to internationalization, new mainstream films need to disseminate the cultural kernel to maintain the characteristics of our nation while at the same time, they need to explore and discover the common problems of the country and the world in the presentation of the theme, and through the reflection, exploration and resolution of these common problems, discover the inherent cultural significance of the problems in order to seek the sense of mutual identity (Shen 2023). Through the process of expressing common problems and universal values, the film incorporates the global concept and the ideology of all mankind embedded in the new mainstream cinema. Under the background of globalization, countries are engaged in cultural exchanges and integration in

many aspects. Movies should reflect China's emphasis on building a body of human destiny, look at the world with a more open eye, and seek universal values in the content of the theme. New mainstream movies should also study and learn from the excellent cultures of different regions and countries, so as to maintain the permanent power of literary innovation, and to absorb foreign cultures while maintaining the excellent traditional culture of the nation. If the new mainstream movie is to go global, then the cultural collision between countries is a necessary path. To realize globalization of Chinese new mainstream film, how to effectively turn the national into the world, it is necessary to do further thinking on the road of new mainstream development.

5 Conclusion

With the continuous development of China's movie industry, new mainstream movies have become an important part of China's movie creation. New mainstream movies have played a positive role in shaping the cultural image of Chinese movies and reflecting social progress and people's spirit. Among them, the transformation and shaping of heroes' images in new mainstream movies have attracted much attention. From flat characters to personalized ones, these heroes have become closer to the masses, more unique and entertaining. It is believed that with the continuous growth and development of China's movie industry, the portrayal of heroes in new mainstream movies will continue to develop in a more diversified and innovative direction. At the same time, new mainstream movies need to construct a mainstream movie identity mechanism that meets the general acceptance of the audience to a certain extent, in order to respond to the public's reality anxiety and spiritual yearning. In order to break away from the inherent narrative mode of melodramatic movies, how to effectively present the mainstream values visually to better unite the national consciousness, how to construct the national image through the mass medium of movies, and how to satisfy the "universal imagination" rather than only the "individual imagination", these are all questions about the development of new mainstream movies. How to build a national image through the mass medium of cinema, and how to satisfy the "universal imagination" rather than just the "individual imagination", are all issues that need to be explored for the sustainable development of new mainstream cinema.

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